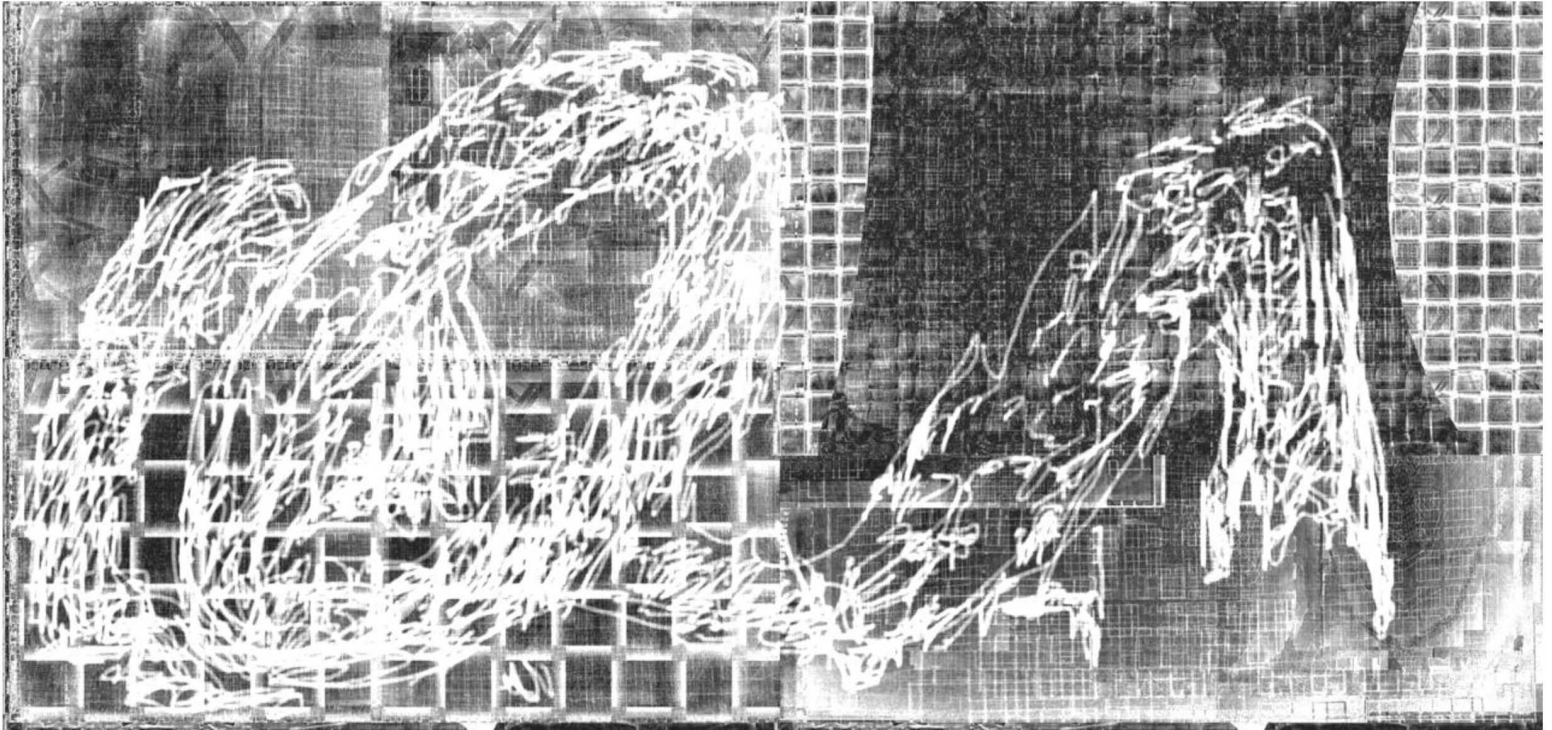


# Repairing to Castiglione

(A) Sker Sketch Book 1 : virtual drawing dianetics

by Edwin VanGorder







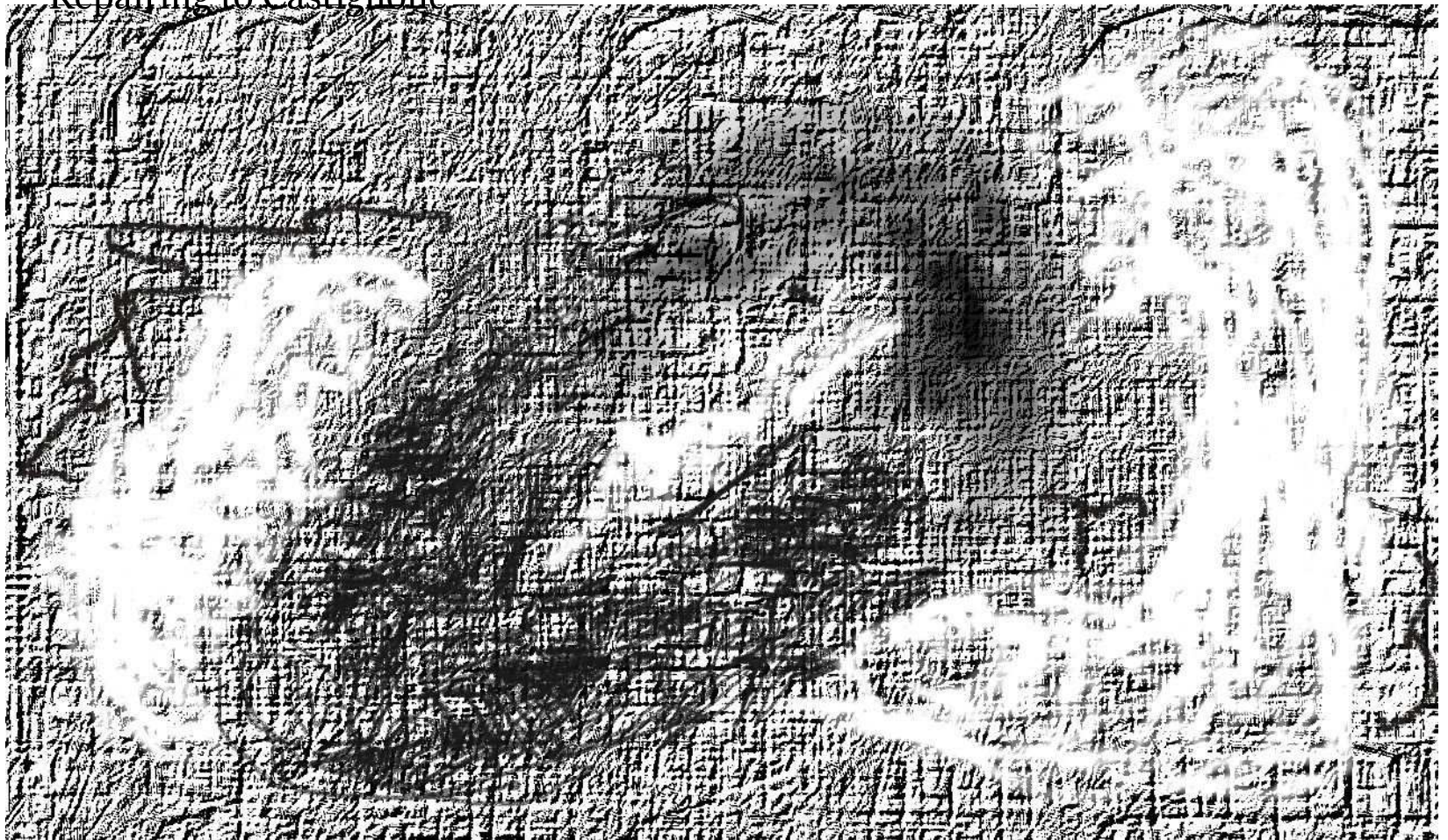
3 germ languages as they branch out visually: Proto Indo European, Sanskrit and Greek, each built on the other, "Sker" of PIE informs my title :Sker Sketchbook and the word means towards a range of creative pitch. Drawing itself in these languages has the meaning of that pitch as the essence of that syntax which effects the state of "drawing upon" a subject to create it.

Rhyming the rhan on a trimaran: summary

The idea of the three languages of Proto Indo European and Sanskrit, as well as Greek built upon each other and influenced throughout by a drawing idea of connections in language particularized to the use of the aspirant H ( marking emphasis , mood, drawing with breath) existing in the PIE “abhro”or quickening of form (cognate of bridge, brow, brew) as we see in our use of “abrogate” or lawfully amend is furthered in the Sanskrit to anapyranha or net, in Greek then anwara or simplify custom: thus in their circuit or trireme vestiture indicate roots of “rhea” - transmaterial flux and thus that domain of drawing. The Proto Celtic “Rhan”, I believe is a strong link to “rhea”, meaning lot, portion, fate. (Plural : “rhaneau....”).

Thus When Picasso asks of his drawing “does it breathe” he gives this scope syncopated to sidestep syncope, drawing scale is like a synecdoche... part to whole and whole to part.

## Repairing to Castiglione



## Repairing to Castiglione

That a Jesuit priest and Mannerist painter could absorb Chinese Style and become Chinese court painter is pretty improbable, that Juiiseppe Castiglione- Lang Shi Ning- did so is corresponding remarked on in The Story of the Stone or Dream of the Red Pavillion in a section where Bao Yu feverish wakes up in room with Western style painting and confused , walks through the paper walls (Bau House?) yet later recovered remarks on visits planned to cousins who are related to court individuals who have the unusual ability to understand a culture not their own better than the culture itself: clearly he indicates Castiglione, because Bao Yu's family are related to the Royal family by marriage. I believe Catiglione dug down deep and made a connection via calligraphy, the type that is "steel wrapped in cotton", that he related to Han Kan of the tribute horses through that theme both shared involves the idea that every horse is bridled with its own knot, each knot cut a different way. Thus the insertion or surgical translation that Michelangelo's study of anatomy made transference from the Mediterranean style of sculptural drill structuring depth holes translates to the Nisan type of mark which gathers and seperates the flourish motif to approach space both end to end or through the centers. Similarly the Abstract Expressionists referred to calligraphy: Gorky to Nisan, Philipe Guston –Huang Kung Wang and DeKooning a different East: the Mogul influence through the Magi cultures entering Vienna.

The knife and knot metaphor is my own invention, sort of how I process the marking discourse which bridges dialectic and directive. The retinue Catiglione brought with him, 200 scholars were able to enjoy a life of court patronage, i.e. pursue their studies, albeit with requirement at least 5 hours a day under severe observation of the court . Anatomical treatises were suppressed, Chinese would not publish because "too strange". But then again you have to admit, given the ability to sense neural circuits, through abstract conjecture, the physicality of anatomy does seem "strange". The theme of the Story and the Stone: that truth becomes fiction and fiction becomes truth, probably cost the author his life, and in contemporary events is frighteningly suggestive of the need to maintain genuine creativity. Virtual art is discourse, in the sense that discourse is between dialectic and directive. The World the Story of the Stone portrays in the Poetry Club section is similar to that of Taluga society in India, very ancient, like Nepal, close to Neolithic roots in which an incredible array of playfulness through an education of game play is highly elaborated to link all conceivable senses and disciplines...The Neolithic terms for osmotic development and material directiveness , ( Ahbos and Skharr respectively are the germ words I often elaborate through pictorial resonance to the distinctions these mark , as Heidegger observes between the threads of classic culture, the Greeks dialectic, the Romans directive. The Taluga society is in the Andres Predesh region from which recently the first untouchable became India's Prime Minister, and it is probably this atmosphere that helped engineer that dramatic advance over caste distinction. Drawing dianetics given over to a kind of art and language Esperanto motivate my sense of contemporary connection.

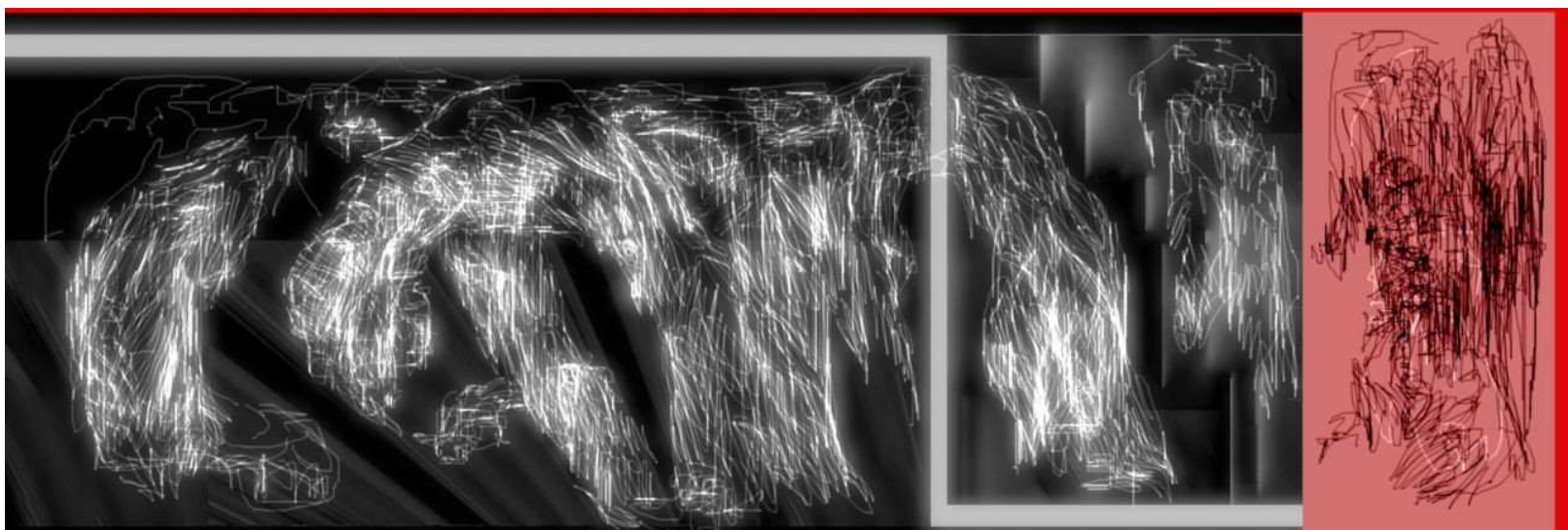
These are towards starting a silent movie overwritten through 3 germ languages as they branch out visually.

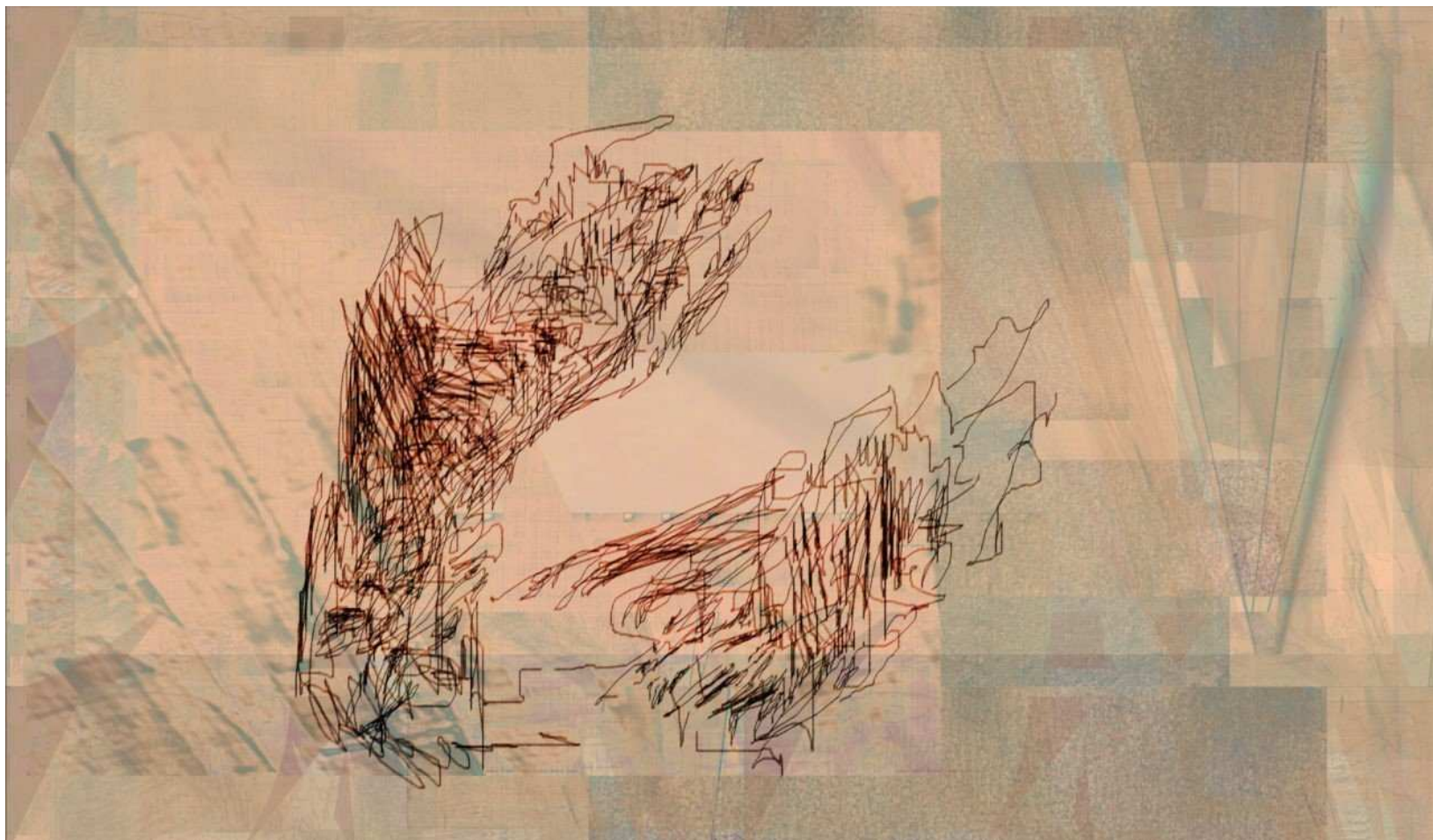
Empirical Sheepish Elephant with Siege Bow and lyre “empirical “is a word presenting not the evidence of the senses (as its own word) but rather the sense of words in order to present itself and to do so the simple origin of a complex cascade is PIE Agnes: “sheep”.of Agnes is born agha- to brood and Aegtis to act and speak become in the Greek “Aegis”. (The evidence of seeing the Aegean sea is oceanic).... The pyros or fire informing the phenomenological construct take as empirical root is a take on the idea of touching upon a subject to kindle sight in the light of day as it were, and so the “empirical evidence” But underlying that construct is that of “question and answer”, for which the image of a crossbow may take a moment to symbolize: as it supported by a matrix of cultural cross sections meeting in its evidence. The bolt of the bow as projectile is called a “quarrel” and this root word for question, indicating via The PIE Skhar or manifold of status the stake taken in Greek as eschar, scar, hearth, burn or “hard i.e. a hard scar from the hearth fire and here indicating the hardness of the question or quarrel. The Sanskrit Anharanna or net become the Greek asaw or tethers of fate join anawra or state of simplification to field of the hard question the simple “answer”.

The projectile of the crossbow in its city siege machine or Kata politikka indicates of pellet the origins in Pa, touch, in Sanskrit, pei per Apollo = healing touch- pei +olo or throughout, thus when Heraclitus indicates fighting for the truth as though for the city walls his famous bow and lyre can be seen to include of the healing touch the manifesto of another scale of weal via his sister- Athena, his other sister and twin artemis indicates the naturalness that is concealed within artistic mods of a kind referencing elusiveness of nature itself. Thus Pallas Athena is a variation on the pei we see in Apollo from other sources, the name indicates in her case a Titan friend she killed accidentally, and the Pie Pel or boundary informs a version of the general idea of Rhabdos or divining agent which is in domain of Apollo as god of divination but is also shared in the sense complex categorization issuing from the city building ethos of Athena. The word question in Greek is Aporia from PIE stem “per” which means as we use it per normal. The visage of the crossbow strikes another image in the coinage of the Greek/Indian-Sanskrit transference as we know from the Guandaran Buddhism in which The Pie Stem of Agnes include Gau or awe, (god) become the elephant God Ganesh through which the Greek idea of Gnomon or that by which things are known informs our idea of epistemology, gnomon being sundial or carpenters square. The kindling from the sense of touch broods out in successive generations” Pei as touch, peion as ward, Phaiton as punishment (transgressing measure),pyros, fire, phenomenon- flare up or accordance within manifest, appieron- the implicate whole, epherant or nature, sphere, ptheros- heroic exploit. Figuring within this from the region of Andres Predesh the Dravidian language of the present day Teluga are a very ancient society which complex education in game playing whose word for child,pille and noble child pillaya seem to figure in Heraclitus per the idea of life being a child at play in game of draughts ( i.e. drawing upon experience as a game) in which child is king. Ganesh indicates as an idea the Sanskrit idea of drawing upon which we recognize in Heidegger's “dassein” ( dessin)... the name in Sanskrit for Ganesh includes Vighine Karte, ( vahin means drawing well and Karsa means art of drawing) indicating remover of obstacles, of which there is the dual role, also creator of obstacles, as thought to say removing problems by creating monuments. Rhebus = xbow.

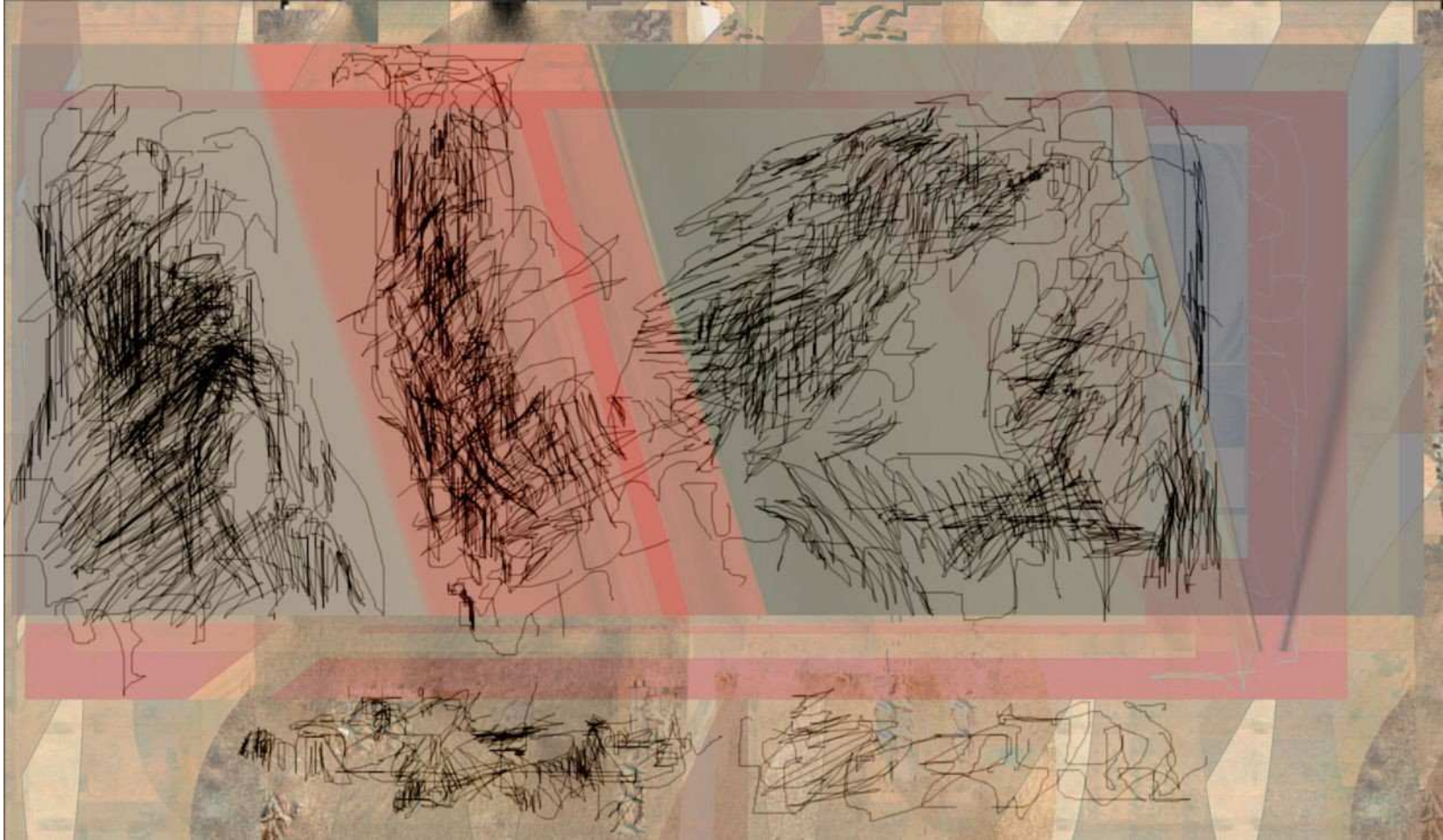




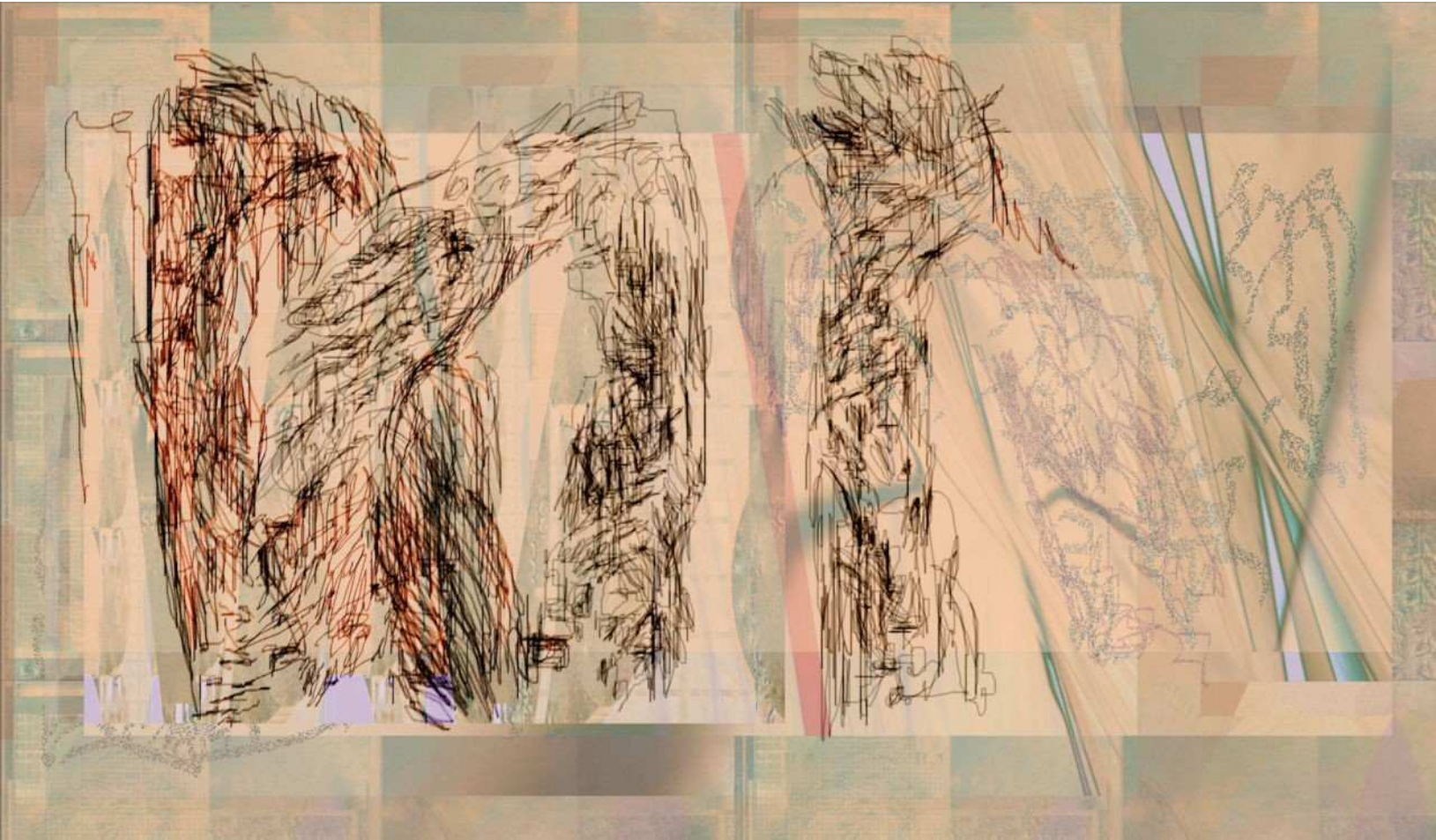
















# CROSSBOW

**EMPIRICAL SHEEPISH ELEPHANT :CROSSROADS OF Q&A/ PYROS FIRES THE QUARREL (BOLT)**  
**QUARREL**



**SKHARR- THREADS OF POTENTIAL**



**ASAW- CHORDS OF FATE**

**PALATINE ATHENA PALLAS.  
 ACCIDENTAL TITAN**



**PALE BOUNDARY**

**(BEYOND THE...)**



**GAU  
 -AWE**



**GANESH**

Vigne Karte: drawing on the  
 art of drawing: remove obsta-  
 cles by creating monuments



**AGNES- SHEEP/AGHTIS  
 SPEAK/ACT**



**PIE PROTO INDO EUROPEAN**



**SANSKRIT**



**GREEK**





**ABHRO:FORMATIVE CASCADE**

**RHABDOS: DIVINING ROD**

**AHARA: DRAW BREATH**



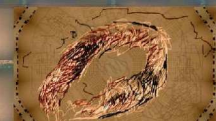
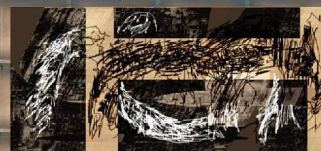
**ANAYARANA: DRAW NET : GELOSCOPY : DIVINING CHARACTER BY LAUGHTER**

**GLASS IE HUMORS TRANSPARENT TO LAUGHTER/> SILENT H IS THE  
ASPIRATION OF THE BROUHAHA OF SILENT LAUGHTER IN THE  
SILENT MOVIE IN 3 LANGUAGES.**

**GEL = GLASS GEL**



**=LAUGH**



**SILENT H**

**SILENT H**

**PIE**

**GREEK**

**SANSKRIT**



## EPITHESES

IF HUMAN NATURE UNDERLIES ANY CONCEPTION ABOUT IT: ESCHARRE SQUARE:

SHADOW BOX AND LIGHT BOX AND SOUND BOX/: IMBROGLIO→ BOW AND LYRE DOSSIER OF SIGHT AND SOUND AT TOUCH.

DOS AKKADIAN/◇ ROOT SANSKRIT AND GREEK DOS TO REVERS E @ MEN DE AS TWO HANDS ON THE STRING SIDES STRUNG PROTOINDO-EUROPEAN (PIE/AKKADIAN) ANKH- ANGLE FLANK OF ANKH THE SPIN BREAKING THE FALL .AND ARROW THE RHETOR.MORPHOLOGICAL. IF NOT: HYPPOS, PASTE OF COOKERY: LIMP THE SUBLIME. AND GLASS INGOTS ALSO PASTE.

PIE—

SANSKRIT

GREEK



GERM WORDS:



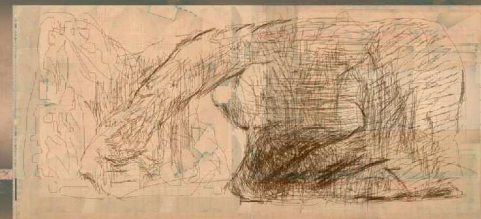
ABDHOS: QUICKENING OF FORM



LEGGEIN: DIS-  
COURSE

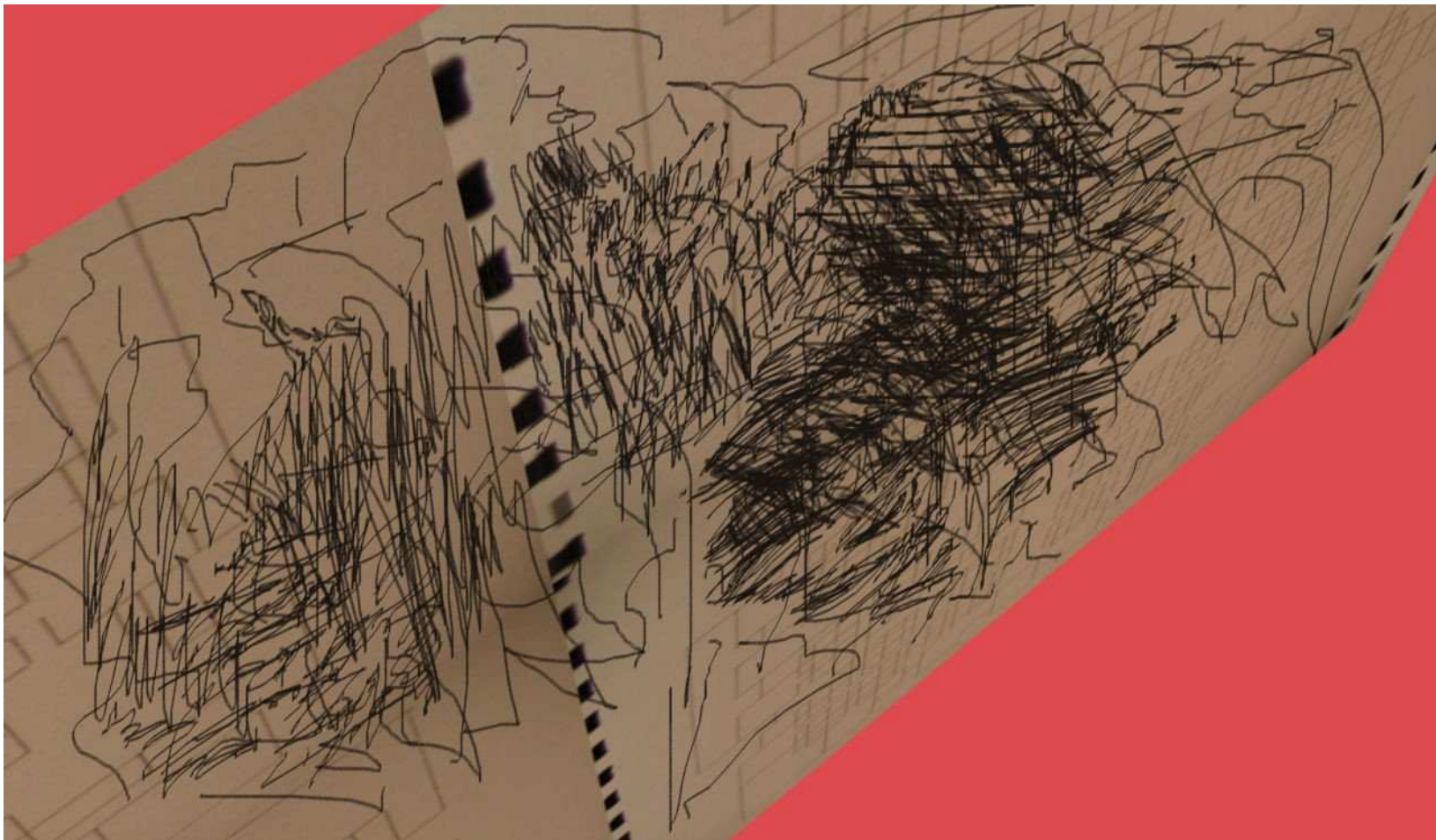


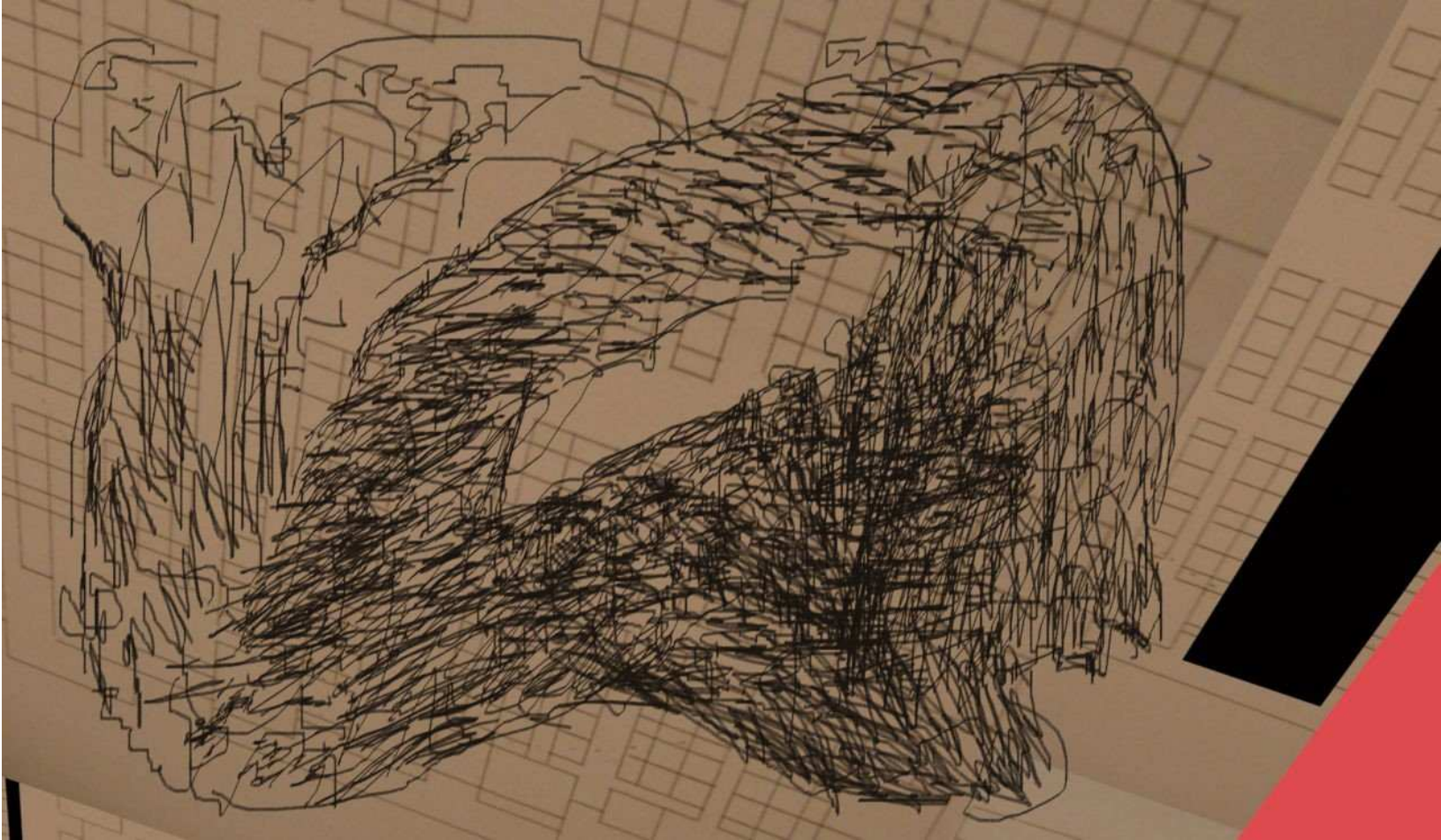
LEKHA :DRAWING



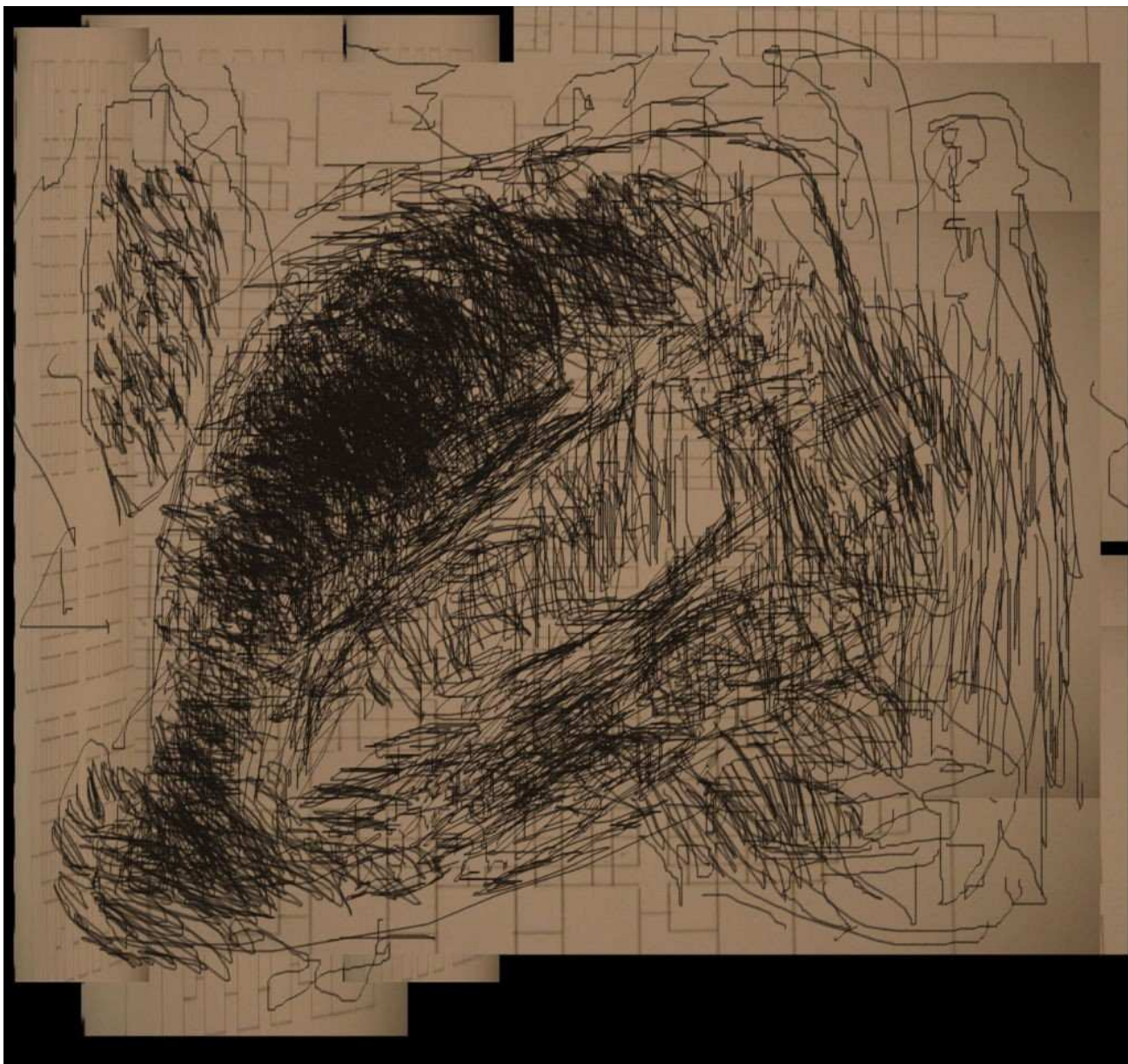


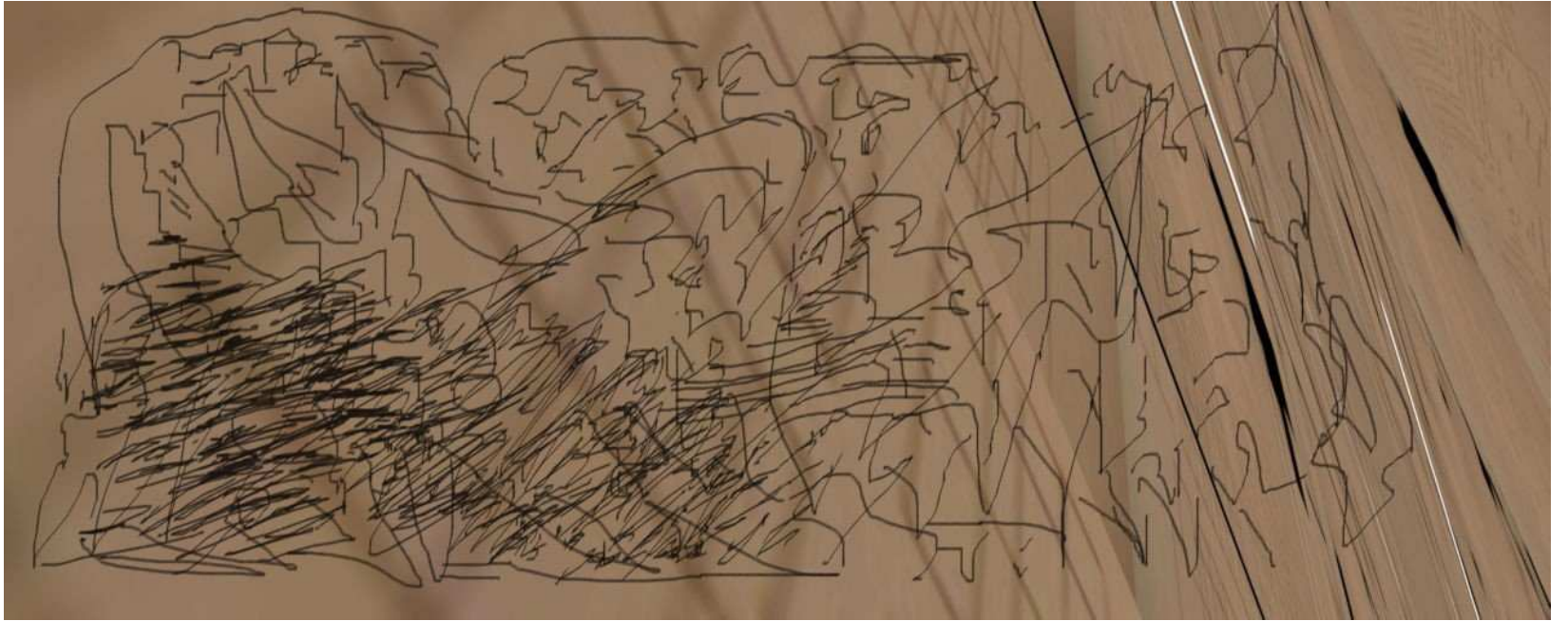


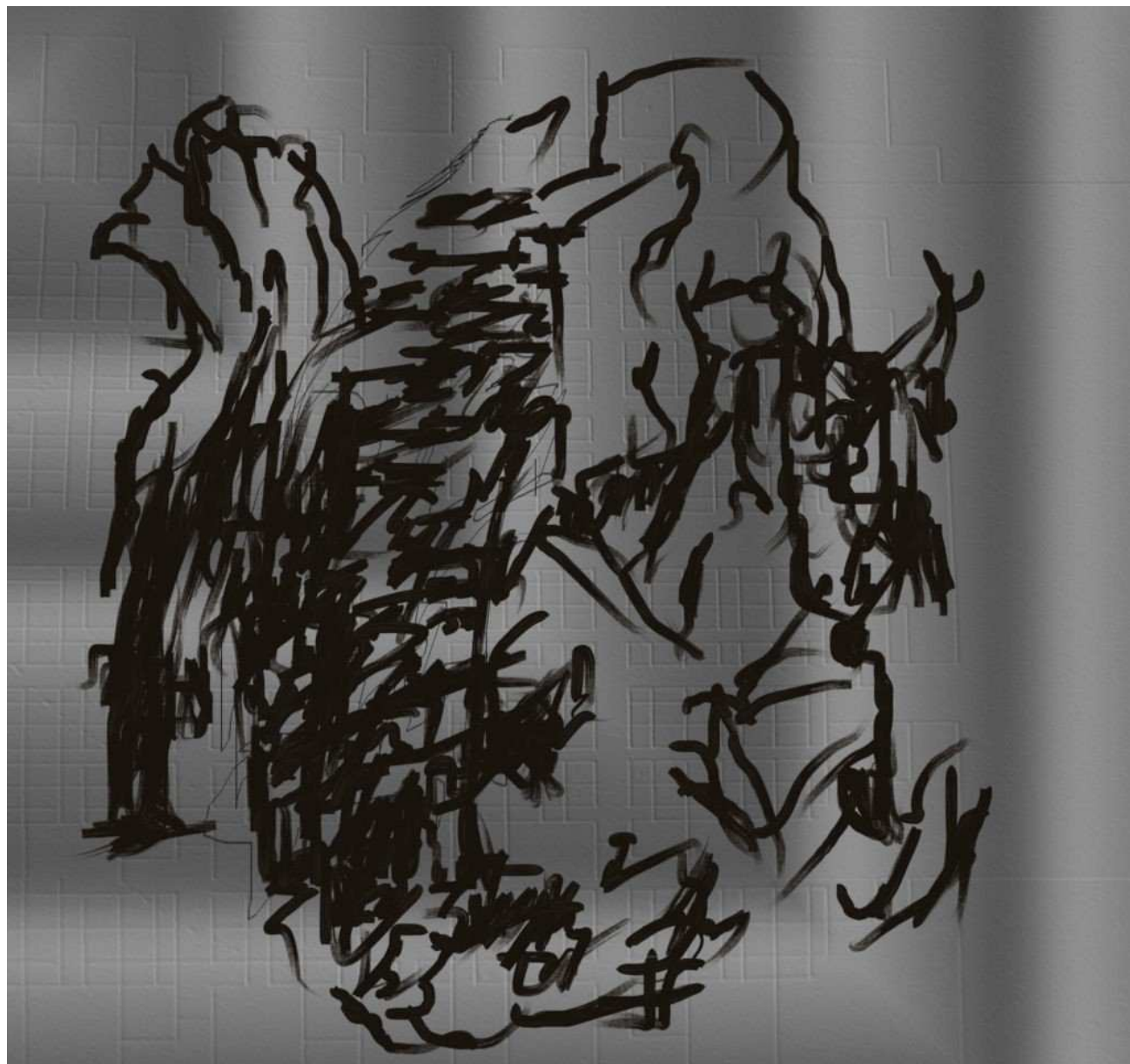






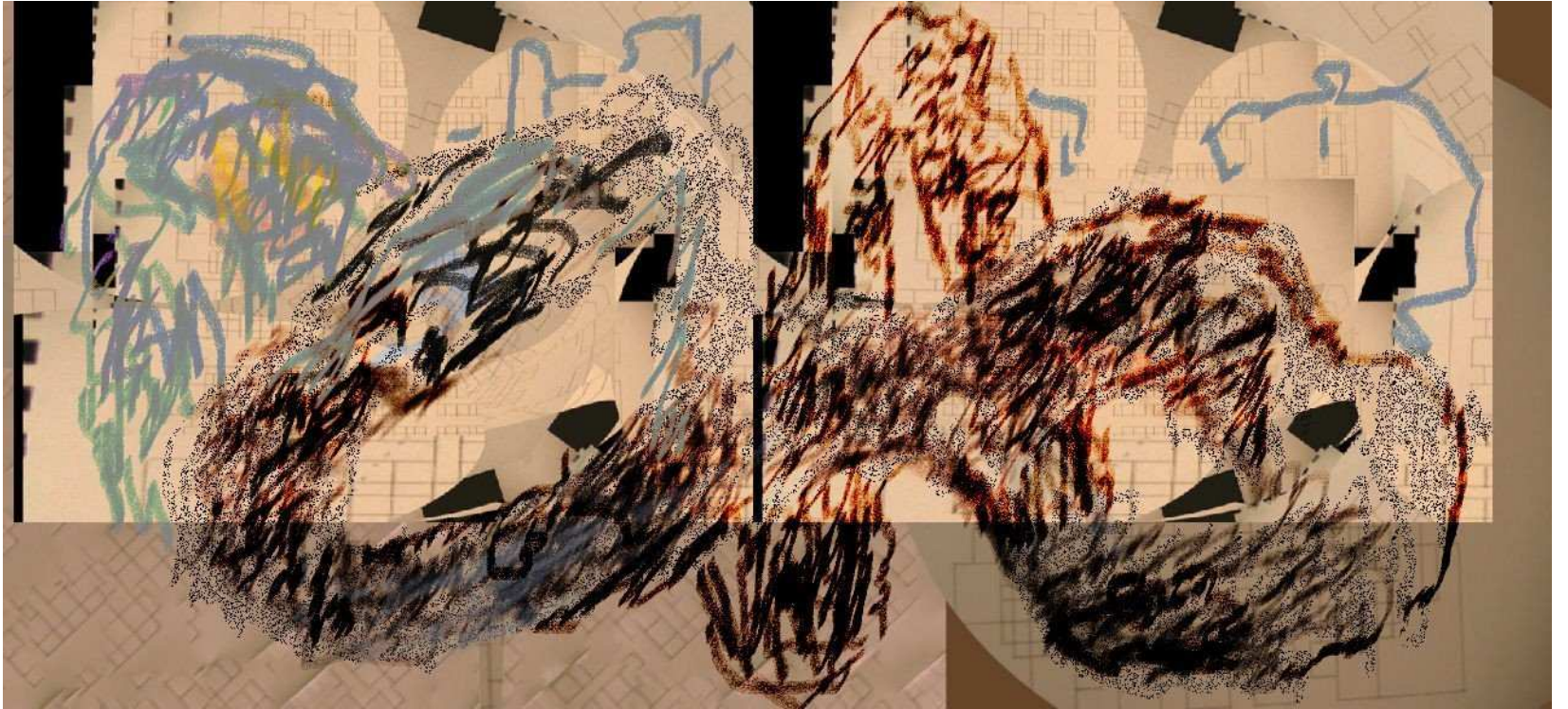








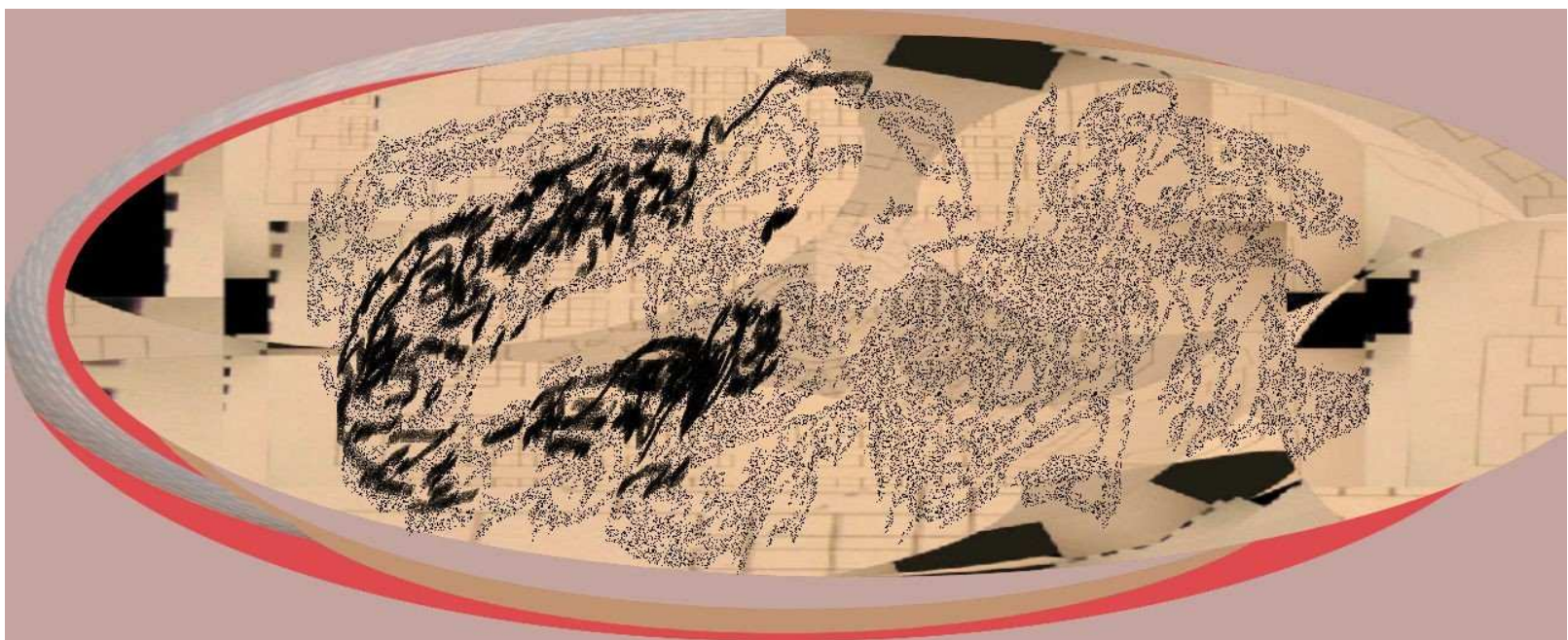








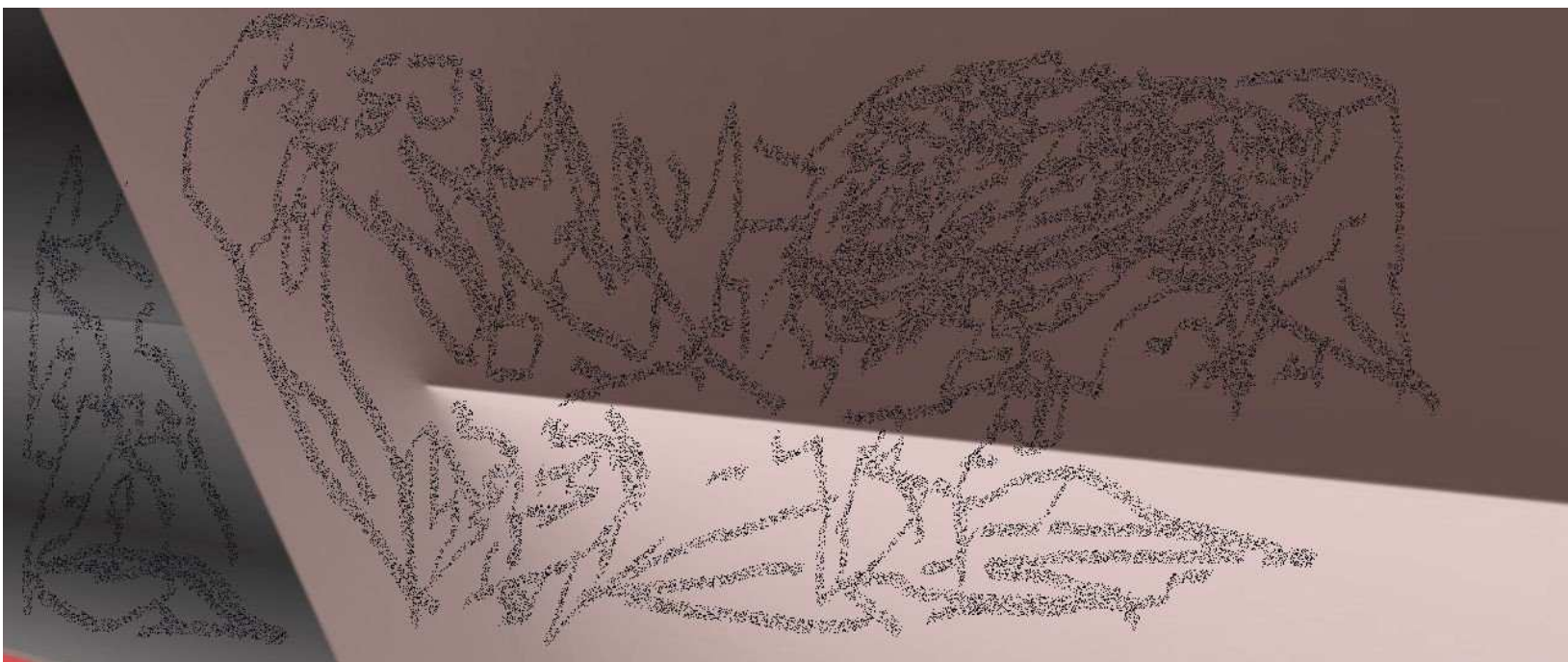


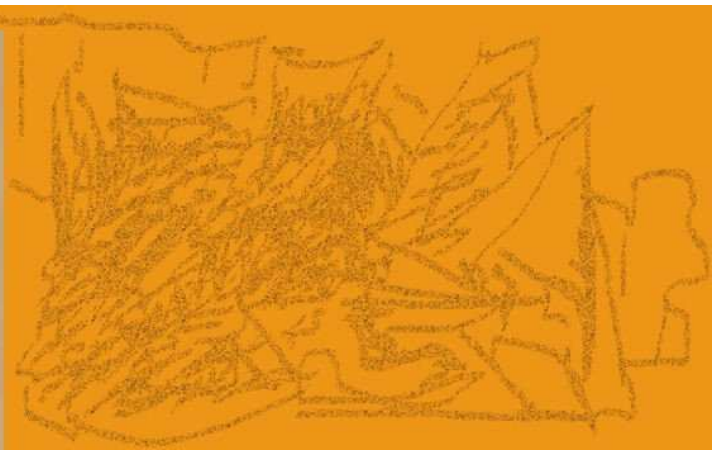
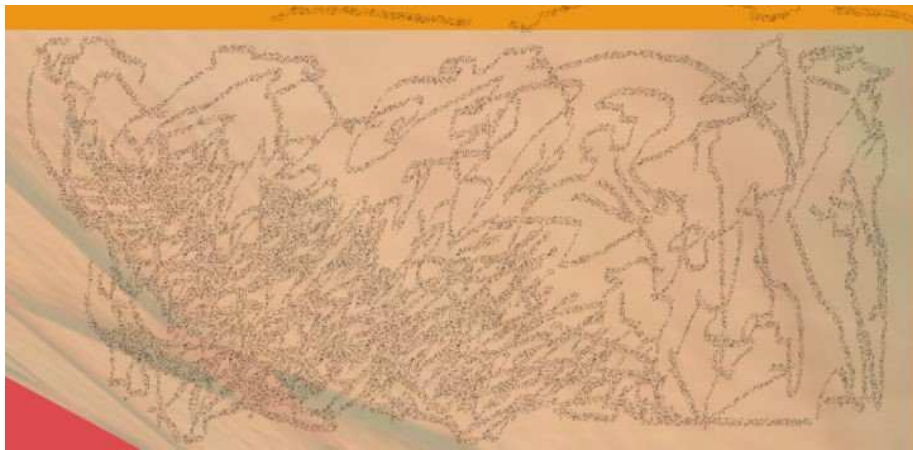






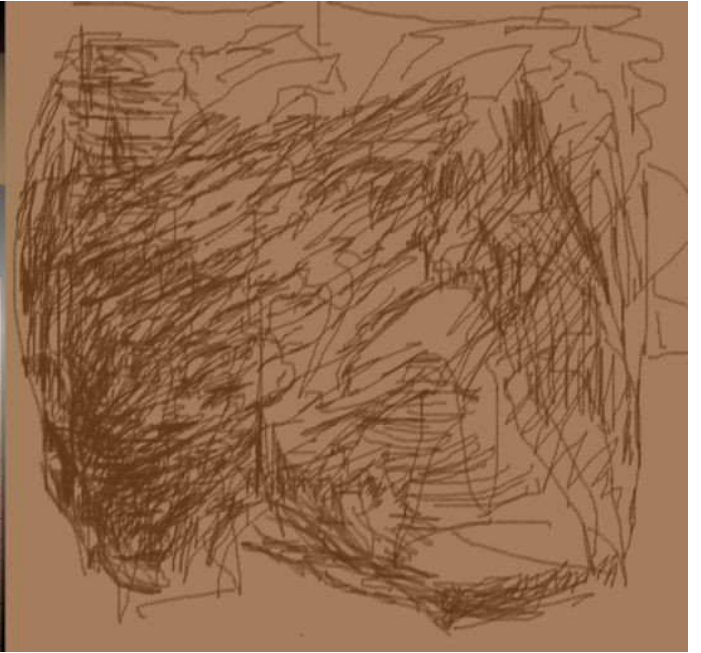
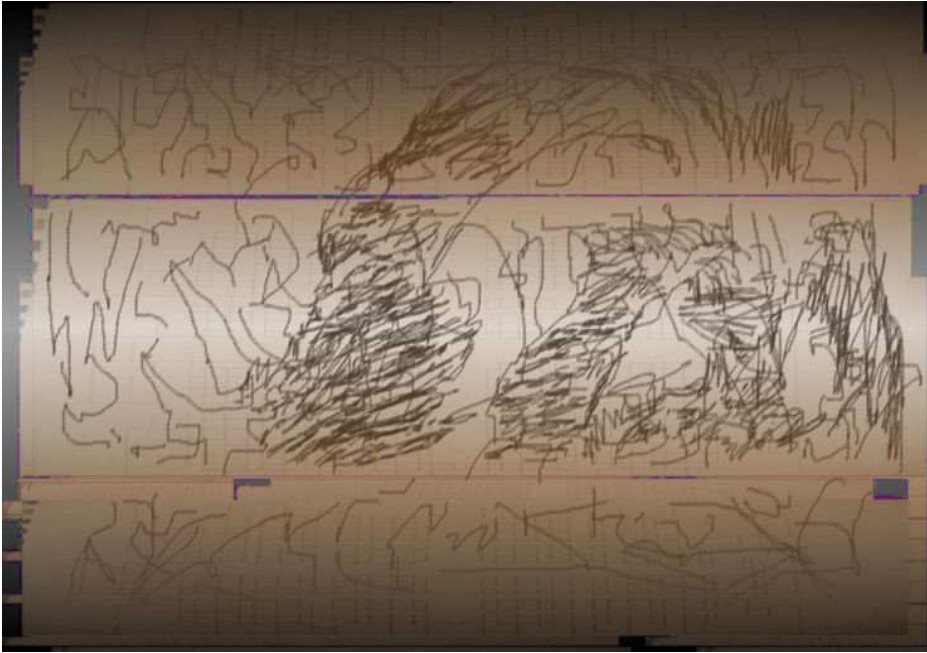


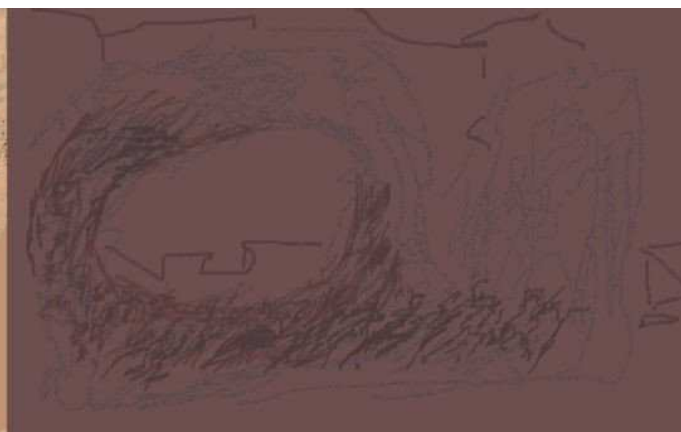
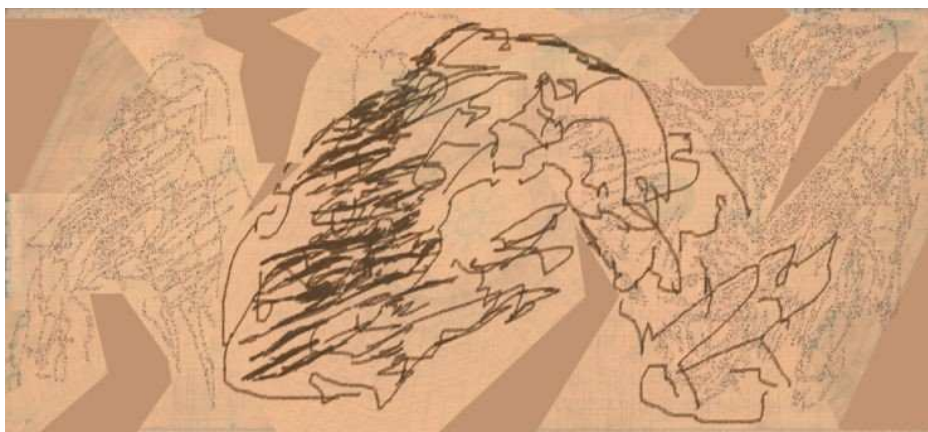


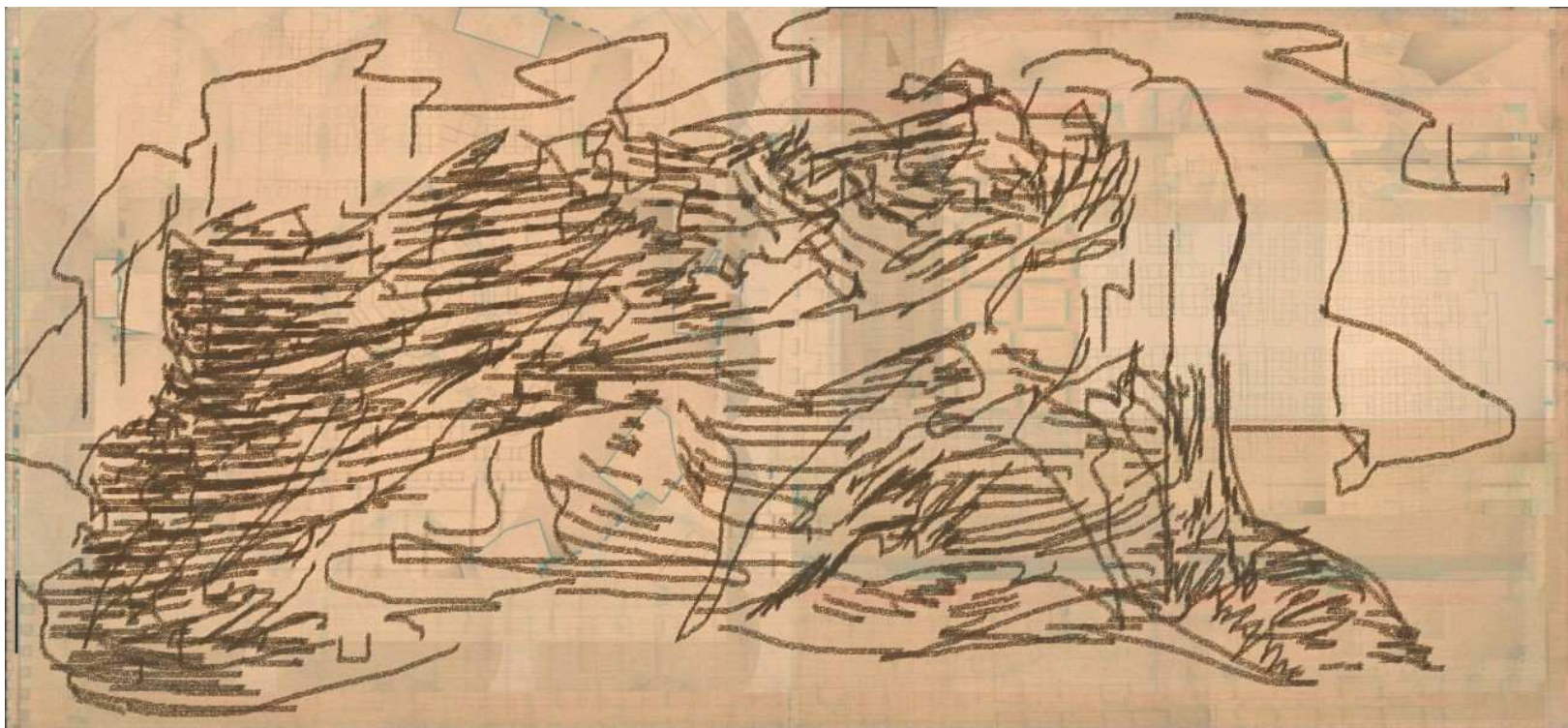




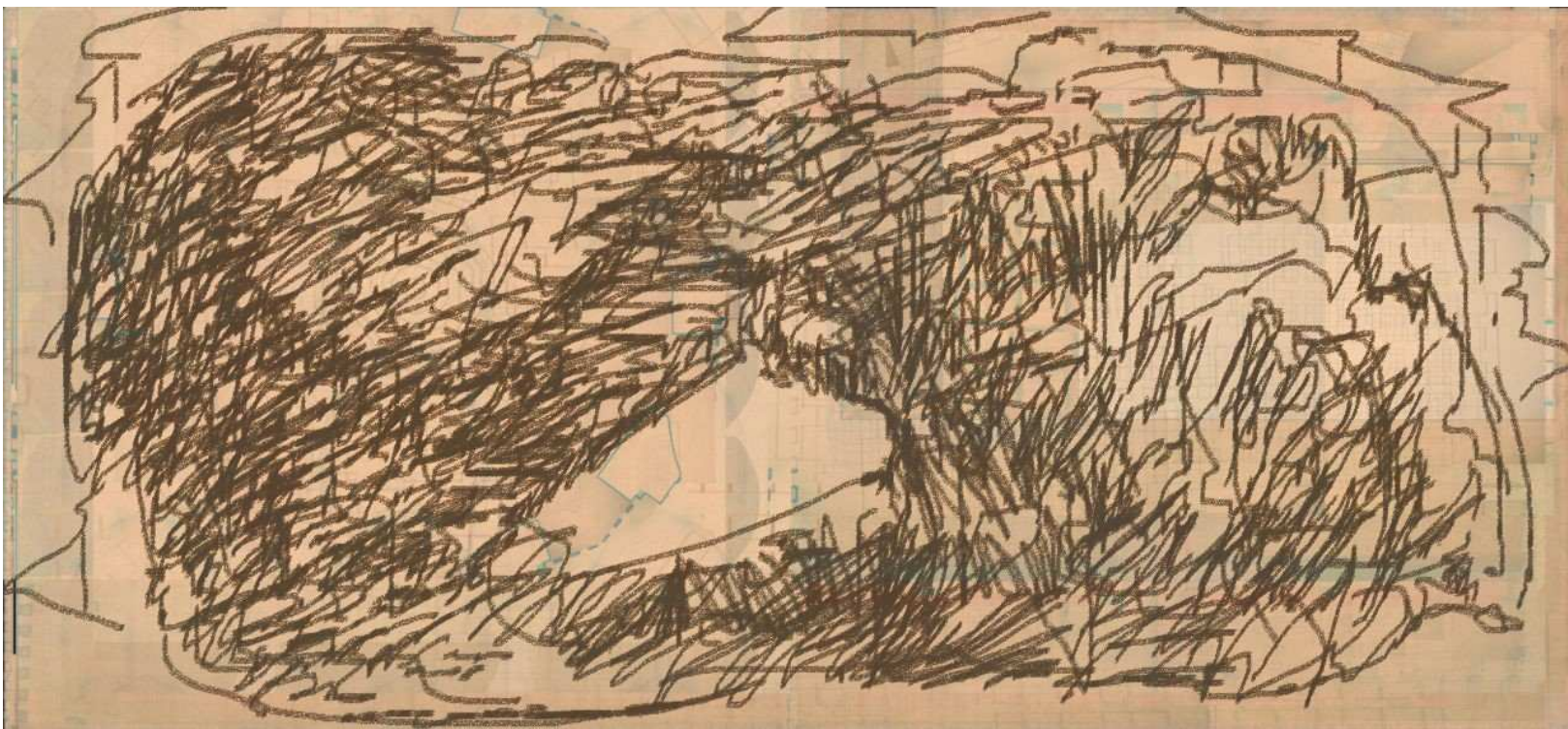


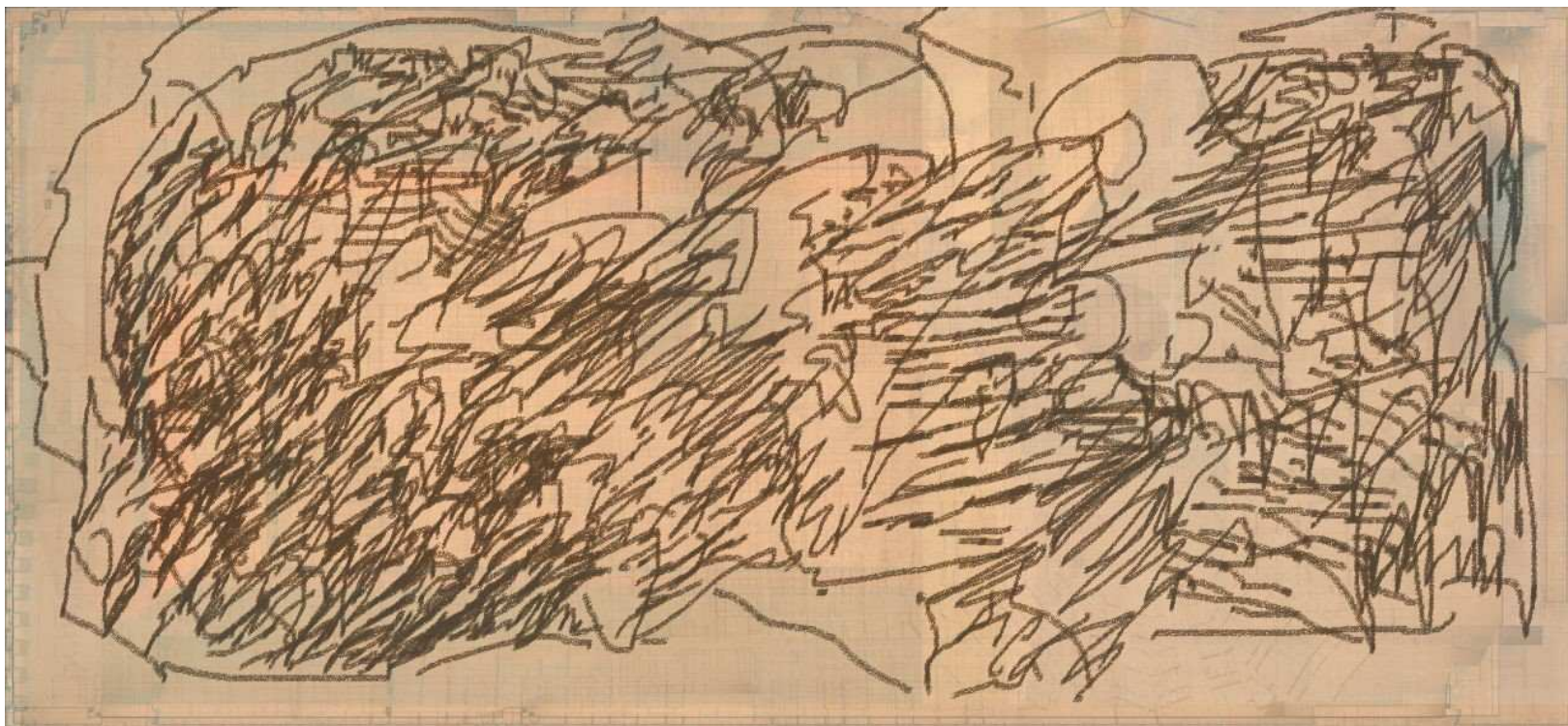




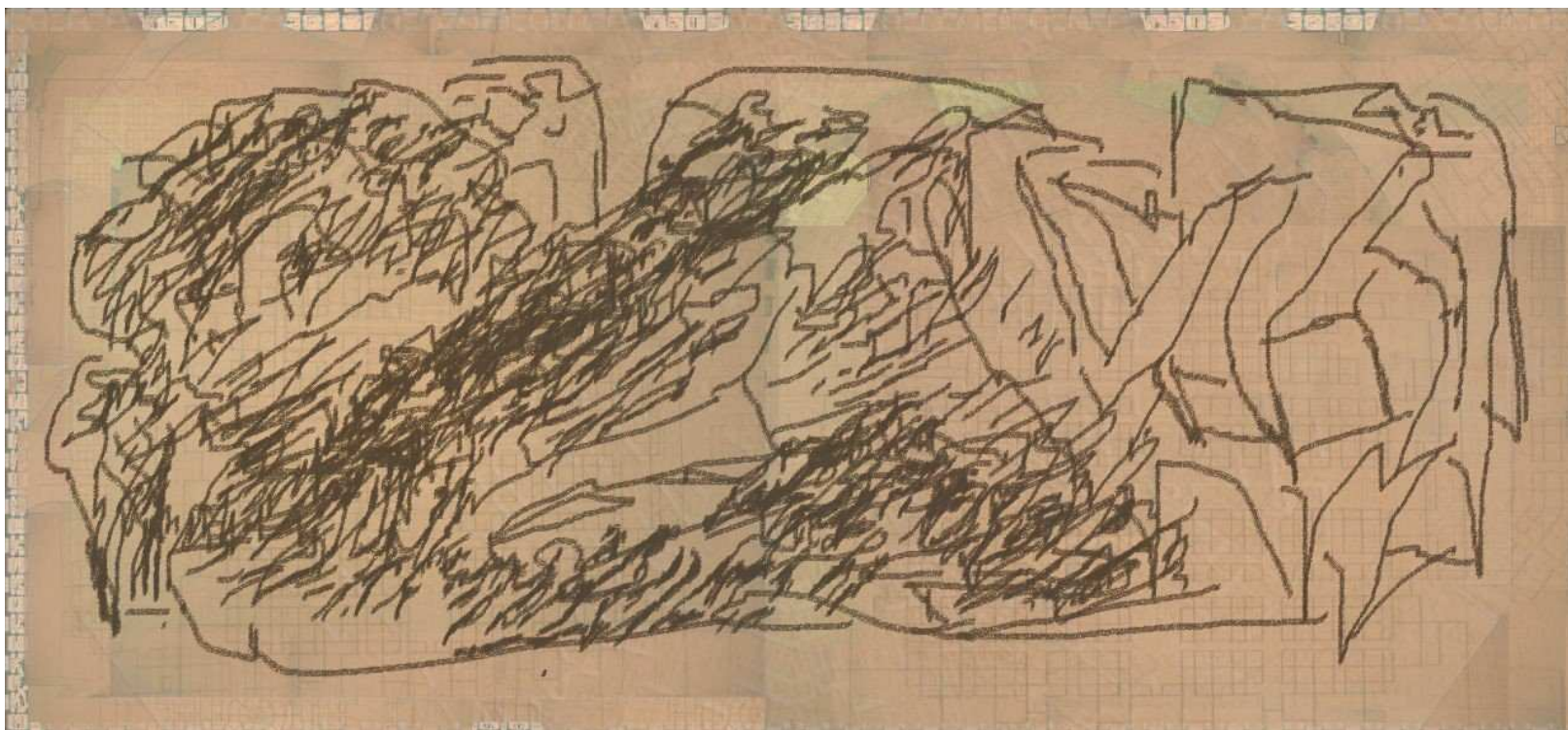






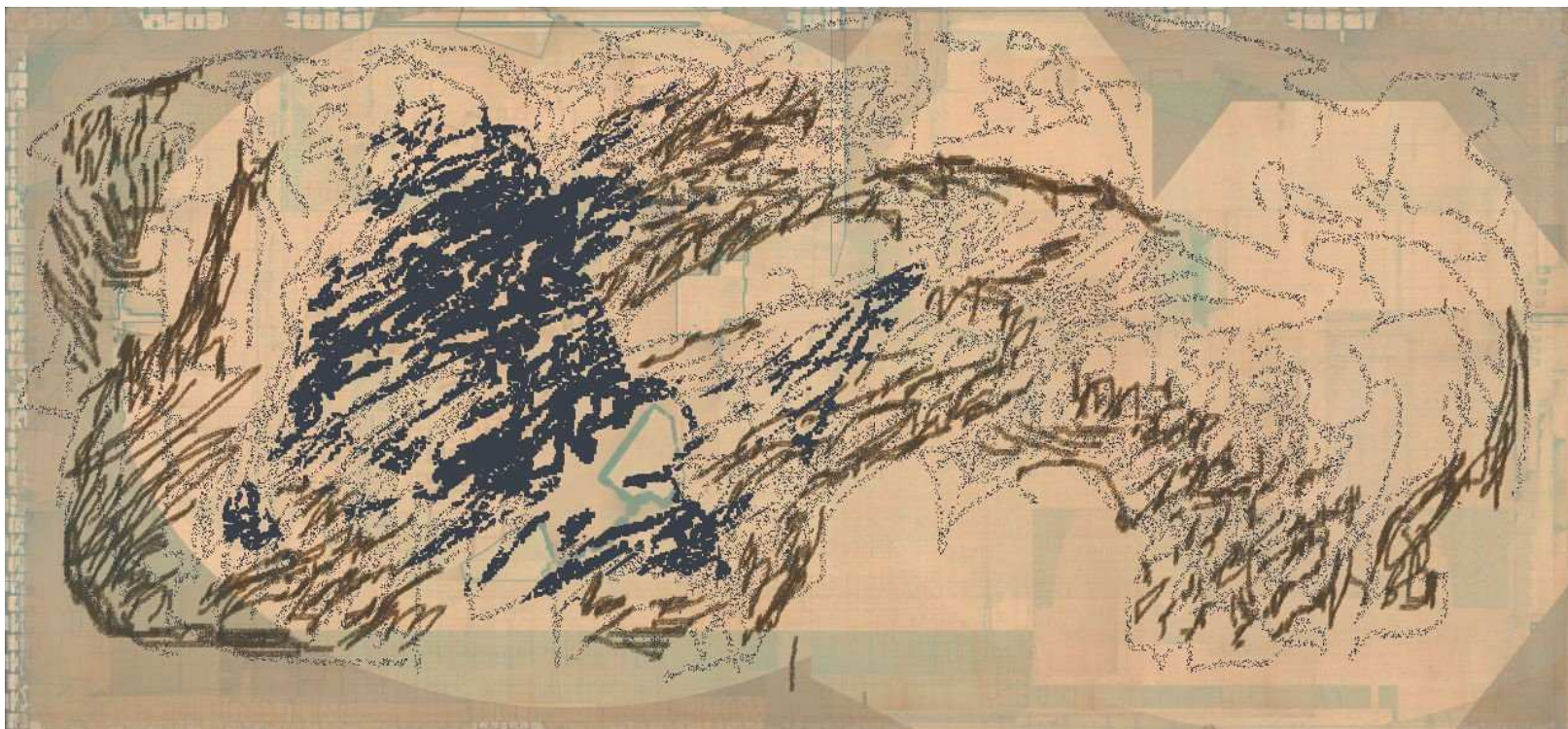


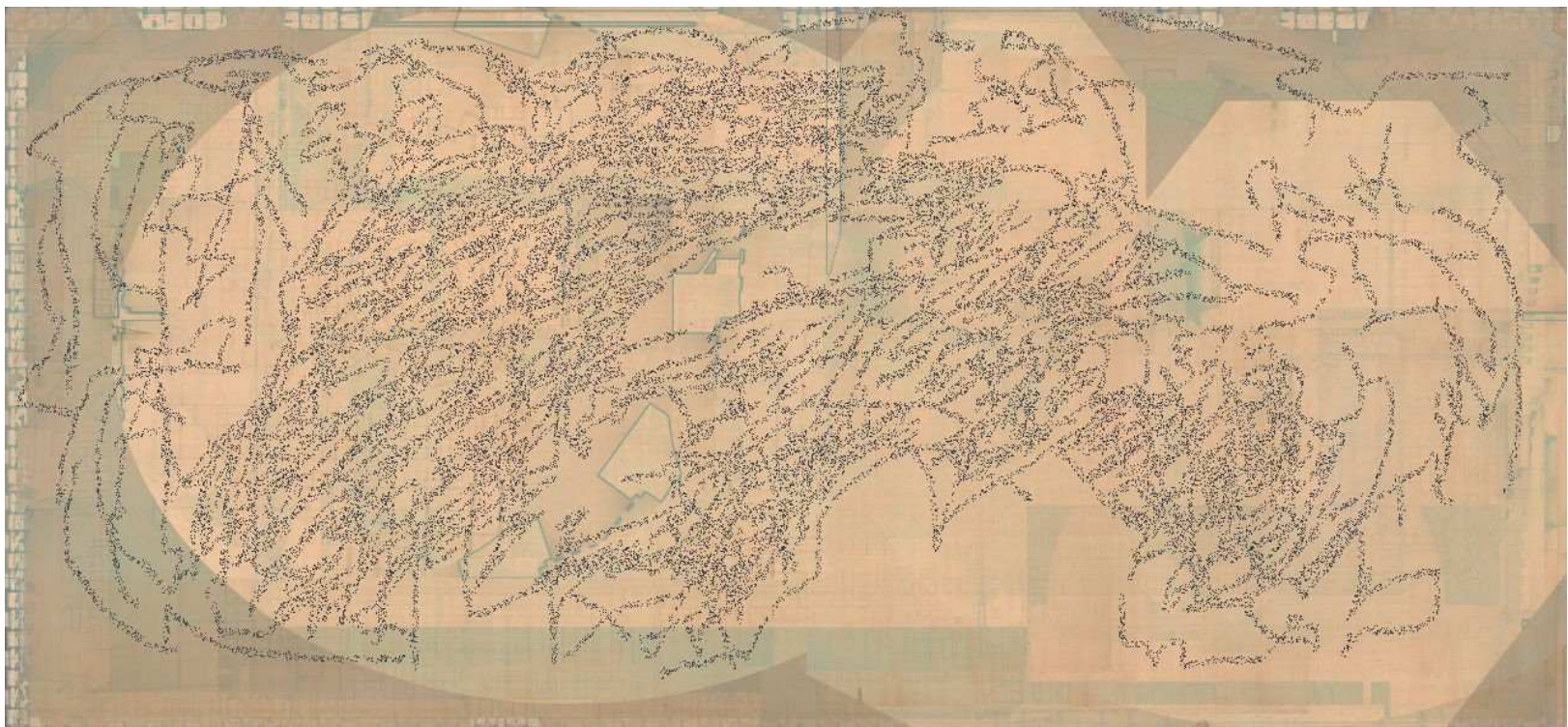










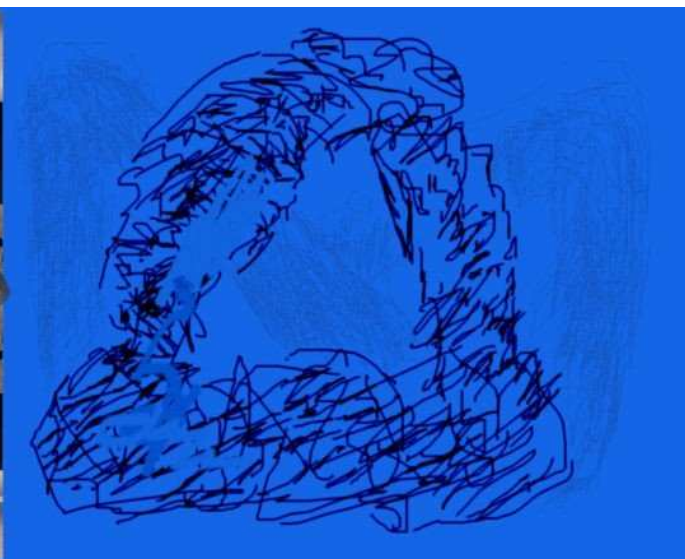
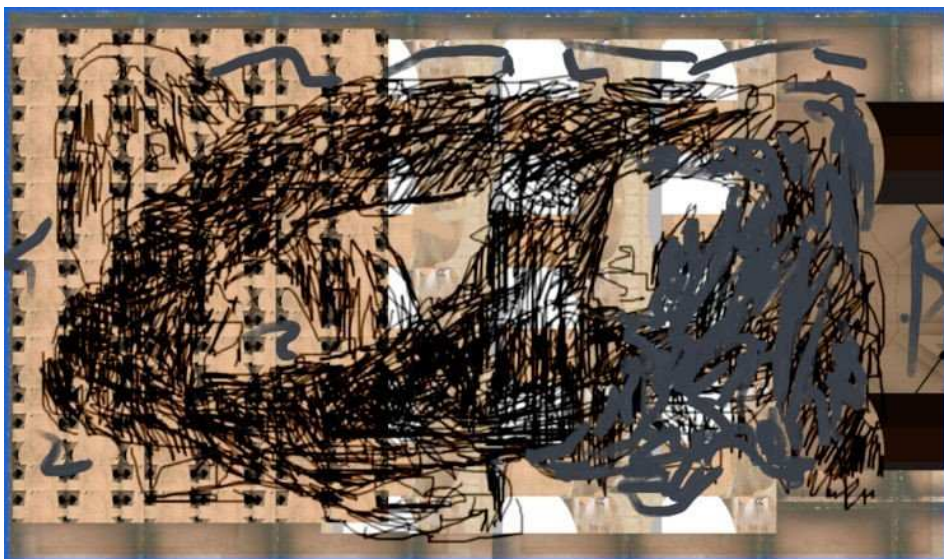






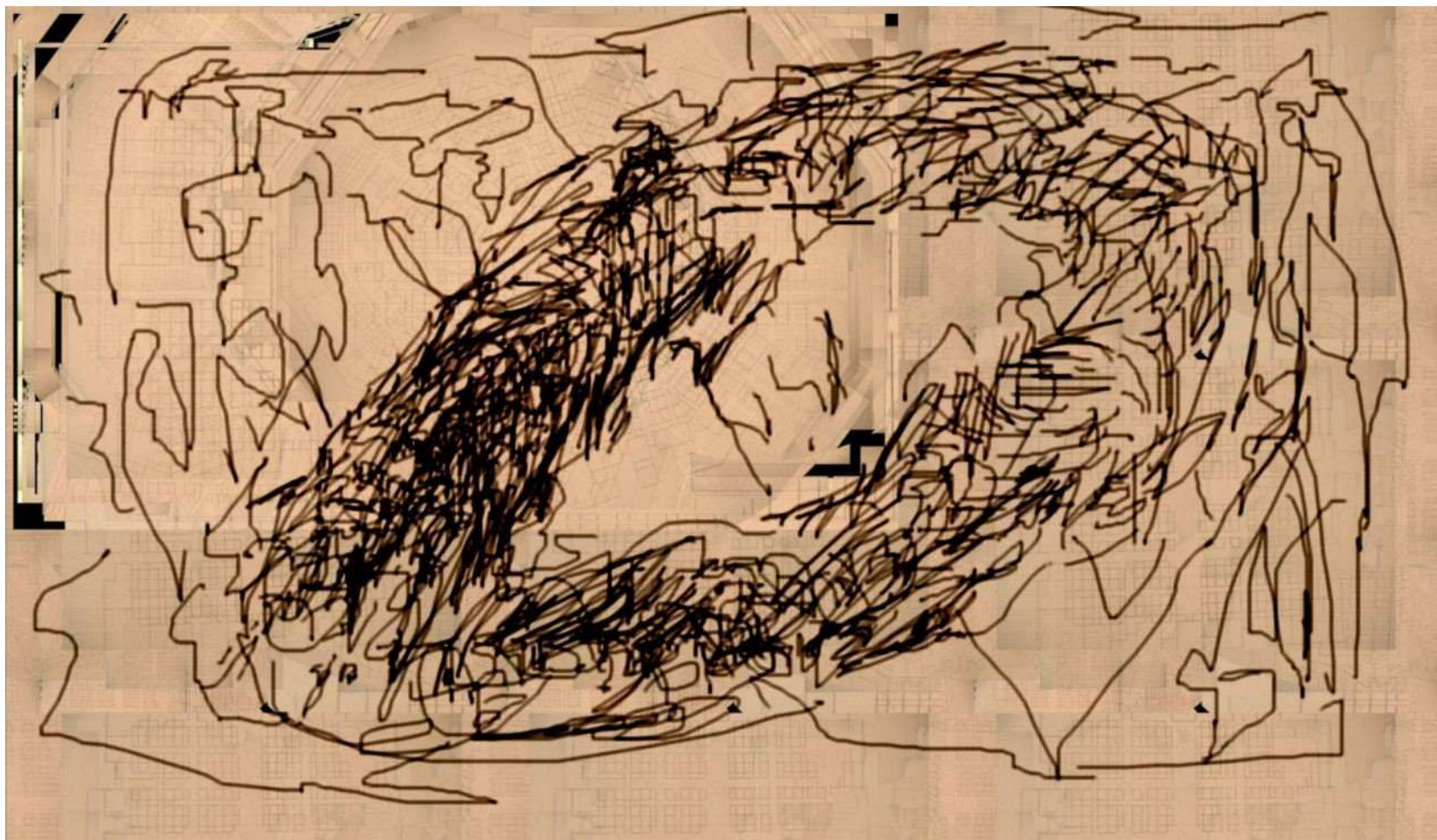




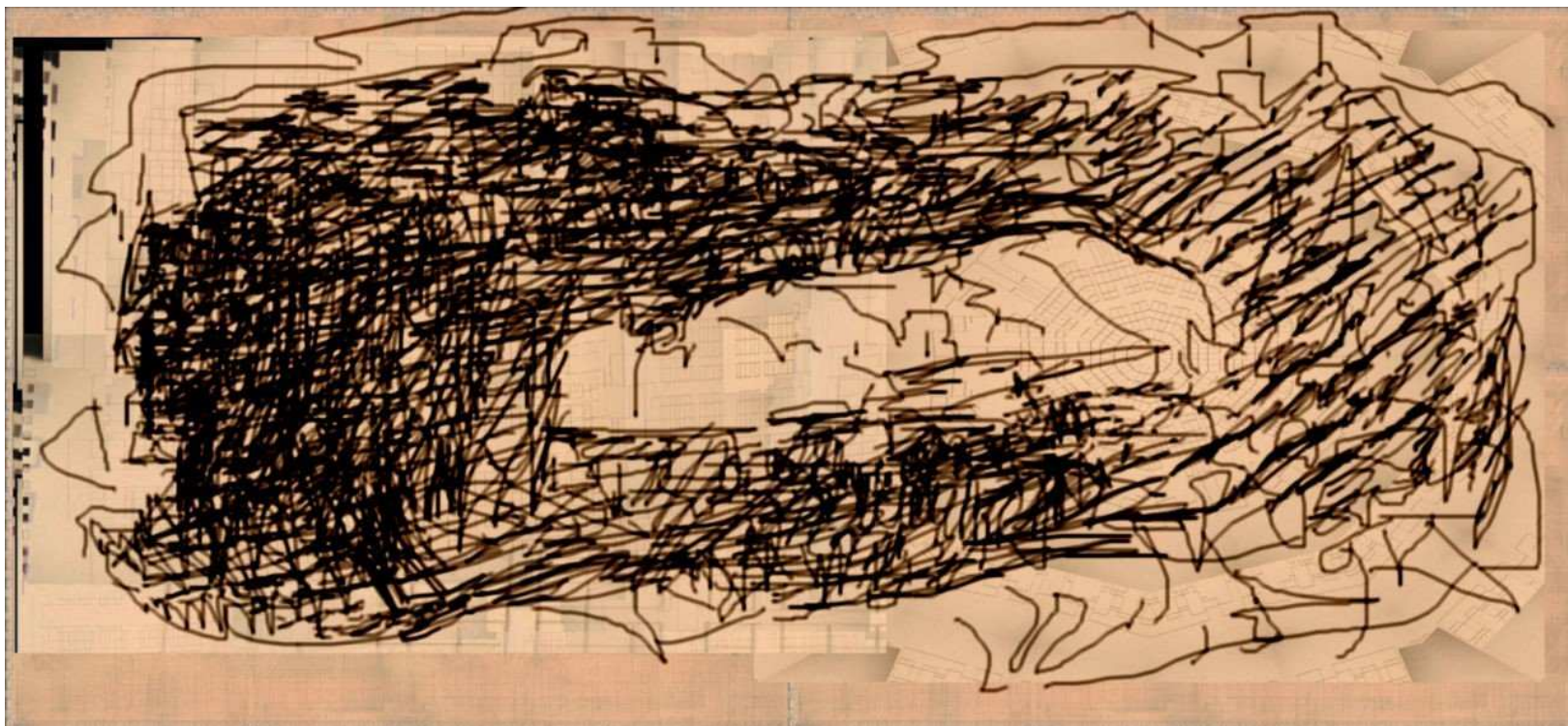


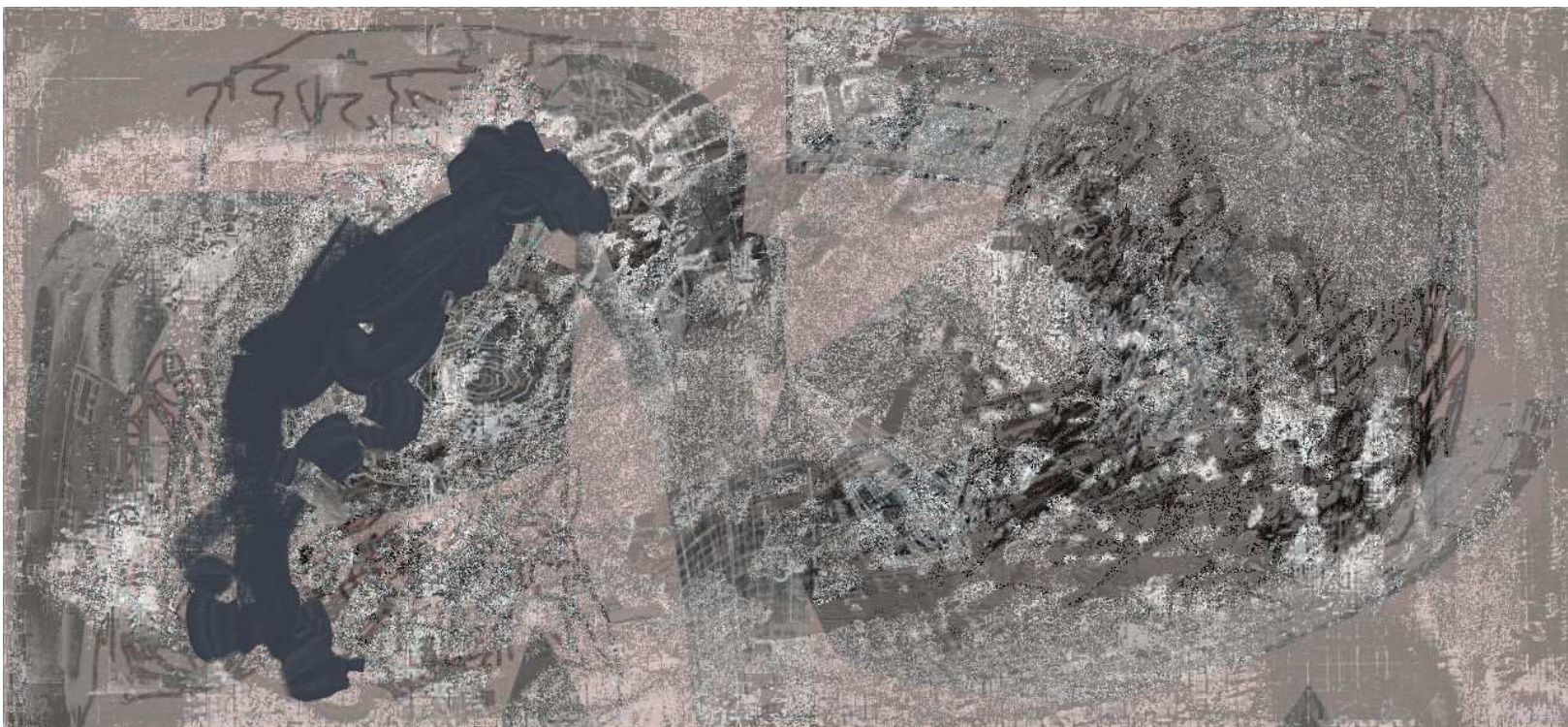




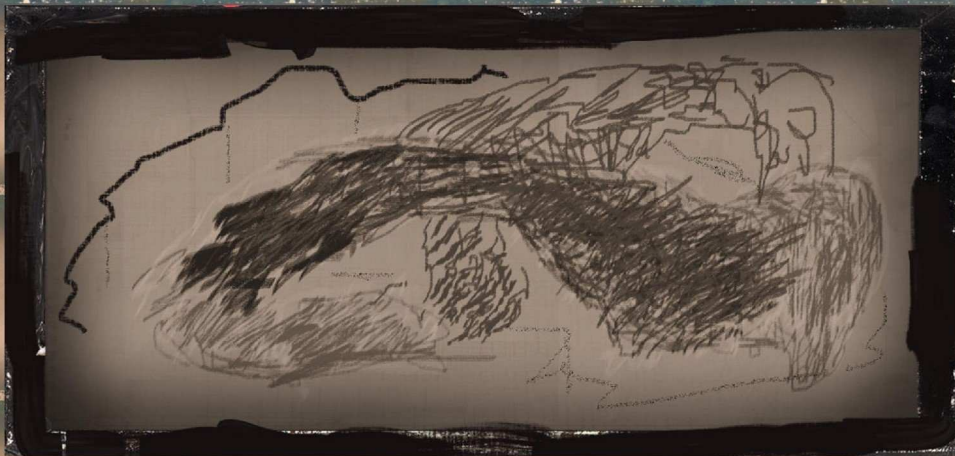
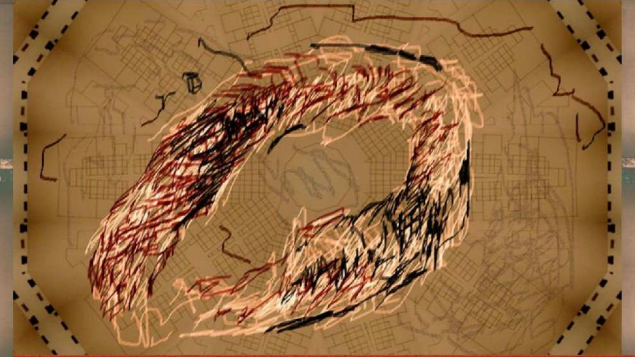






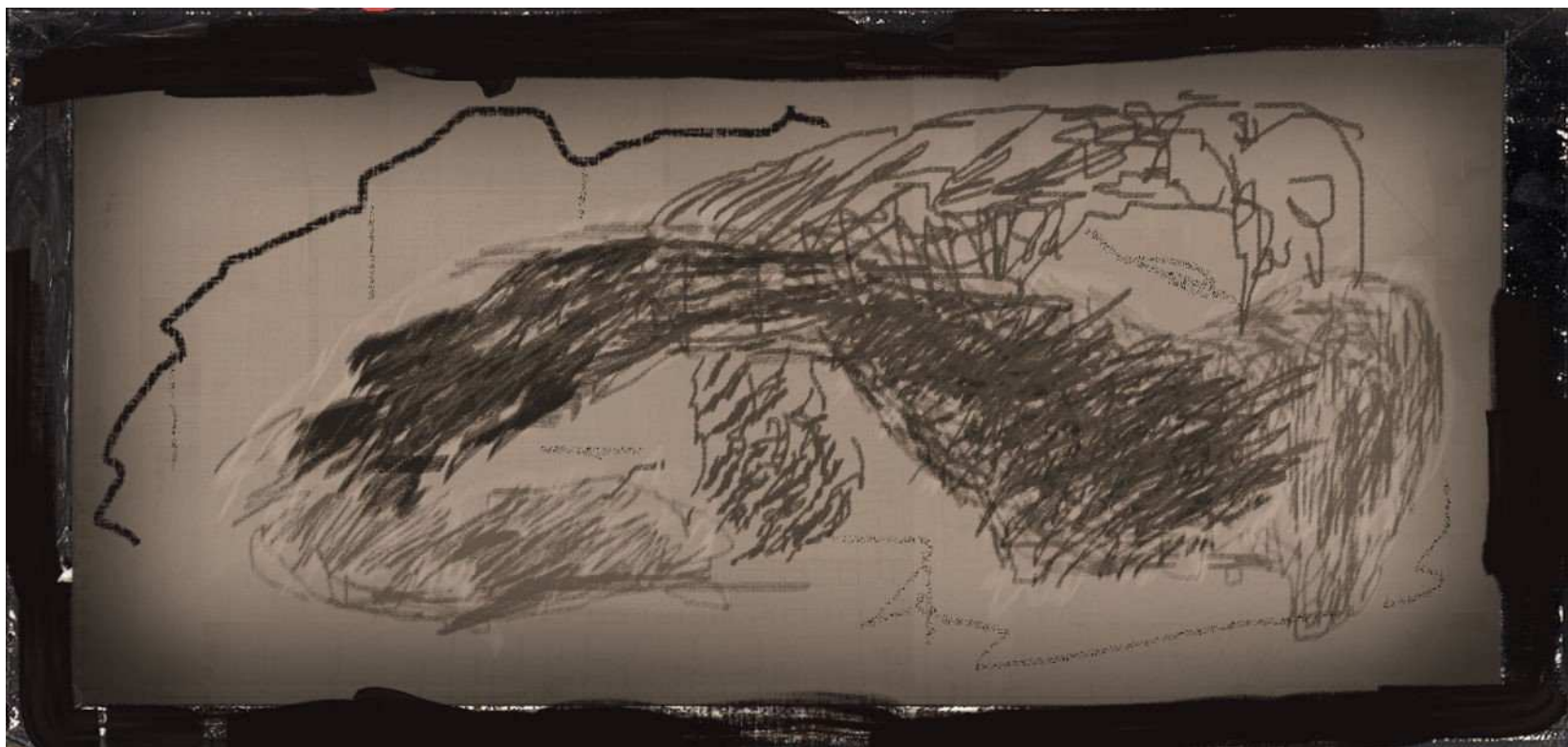


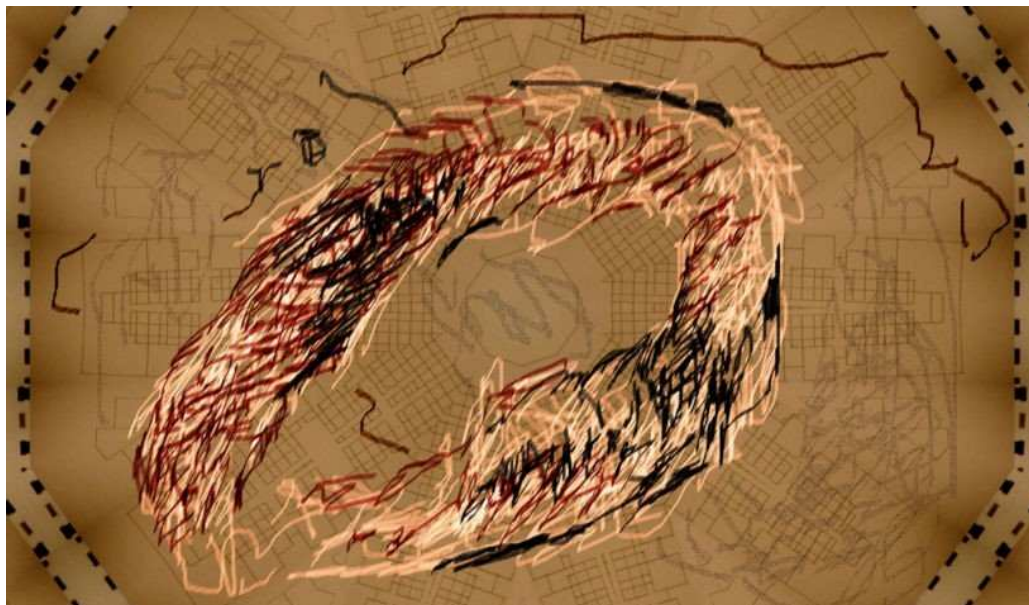




**SILENT H**









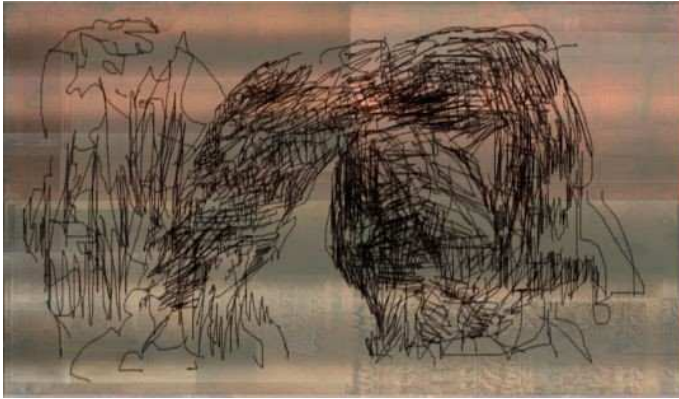




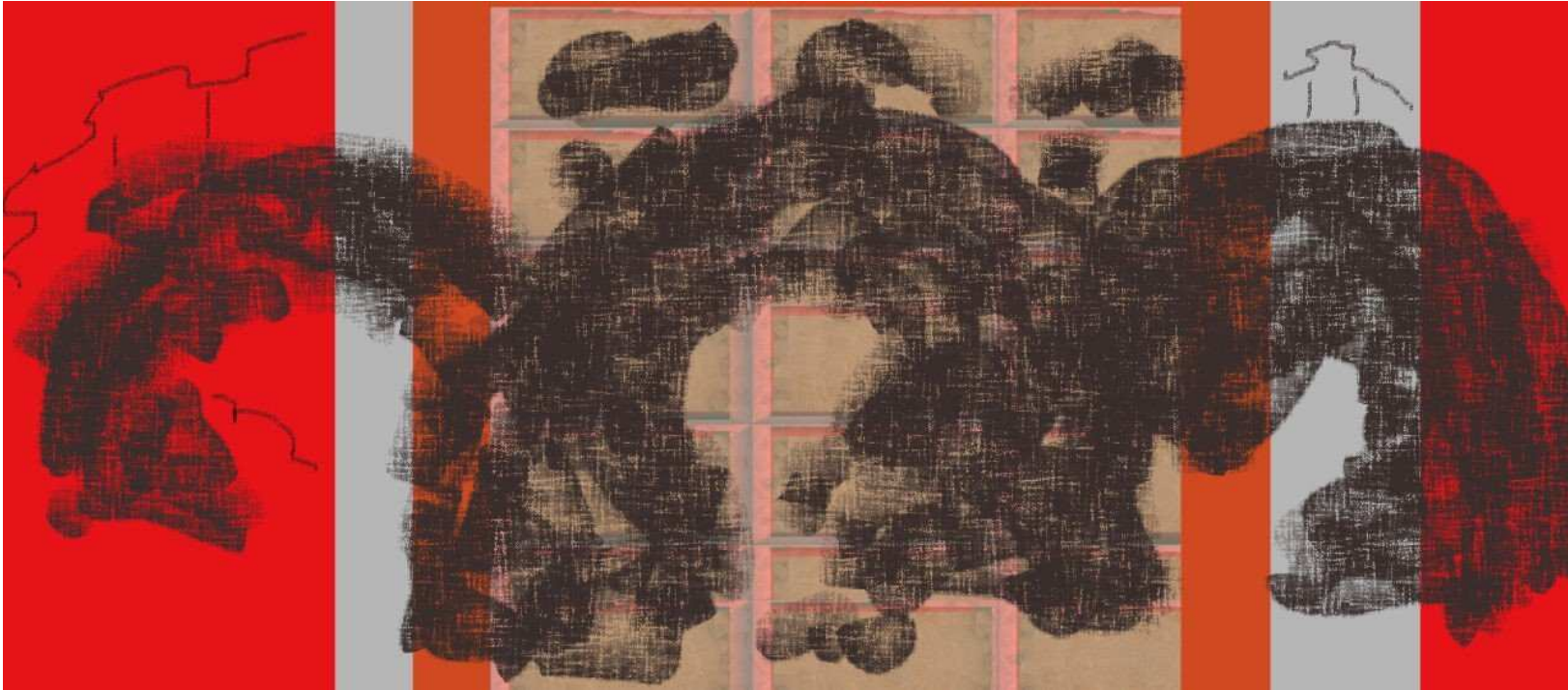






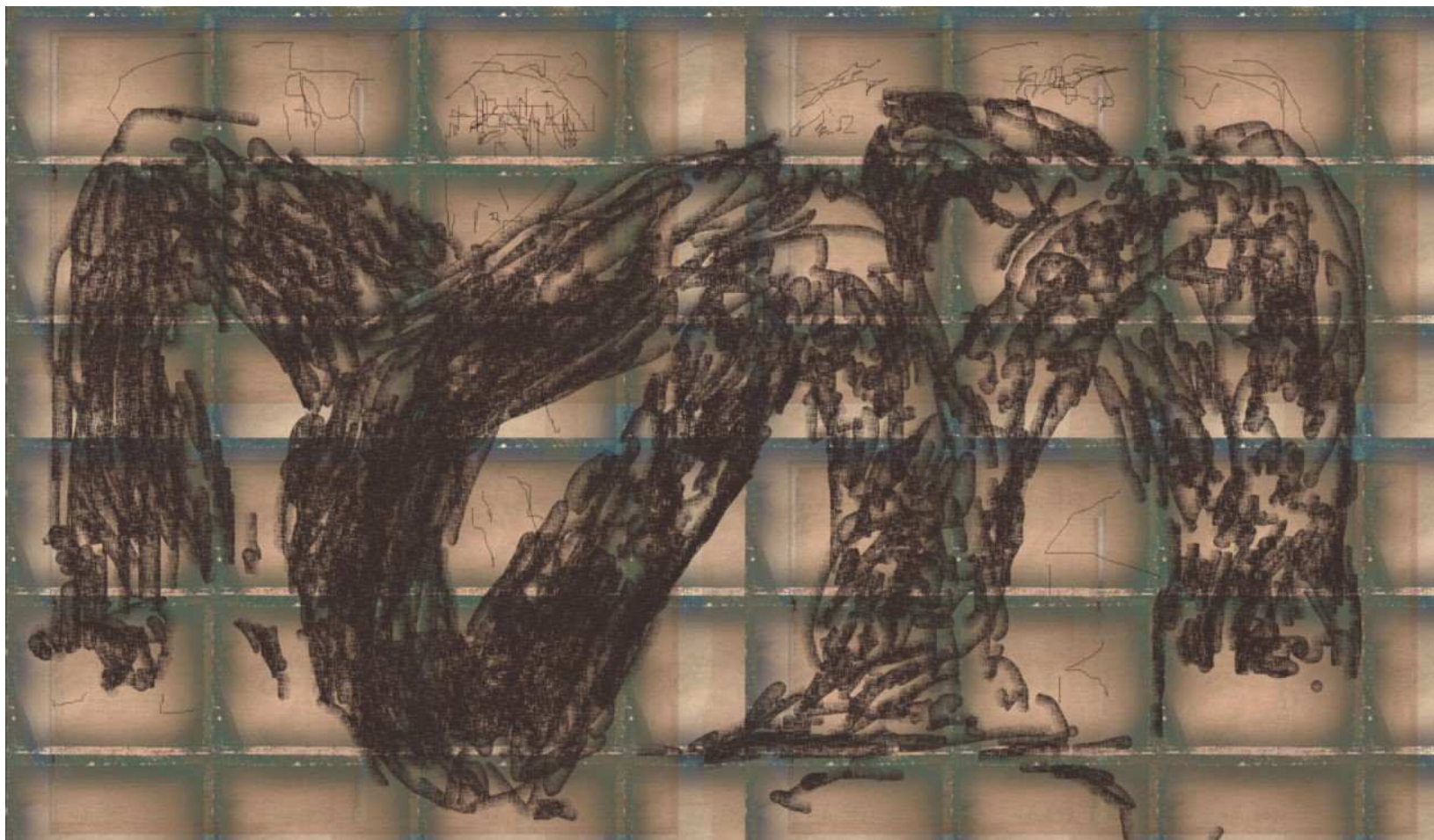




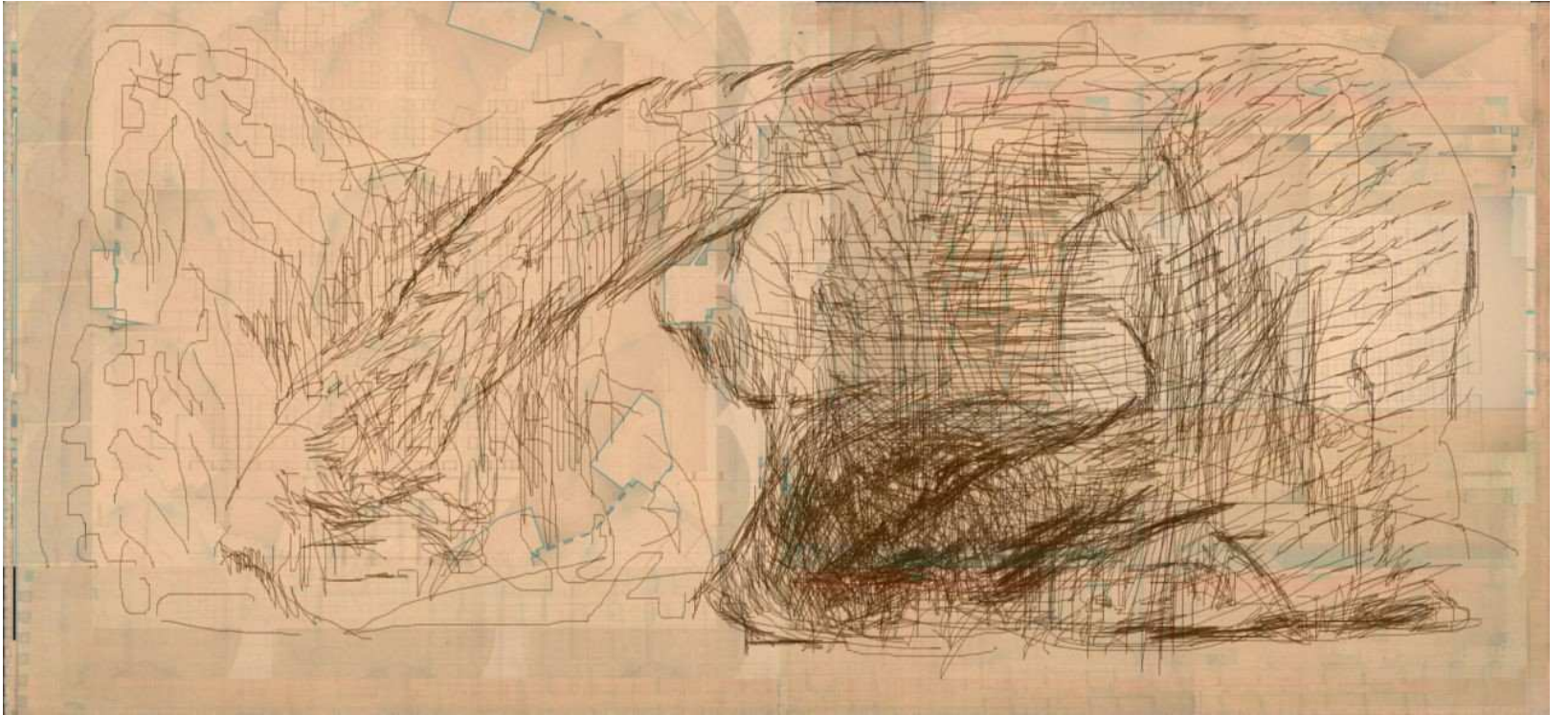


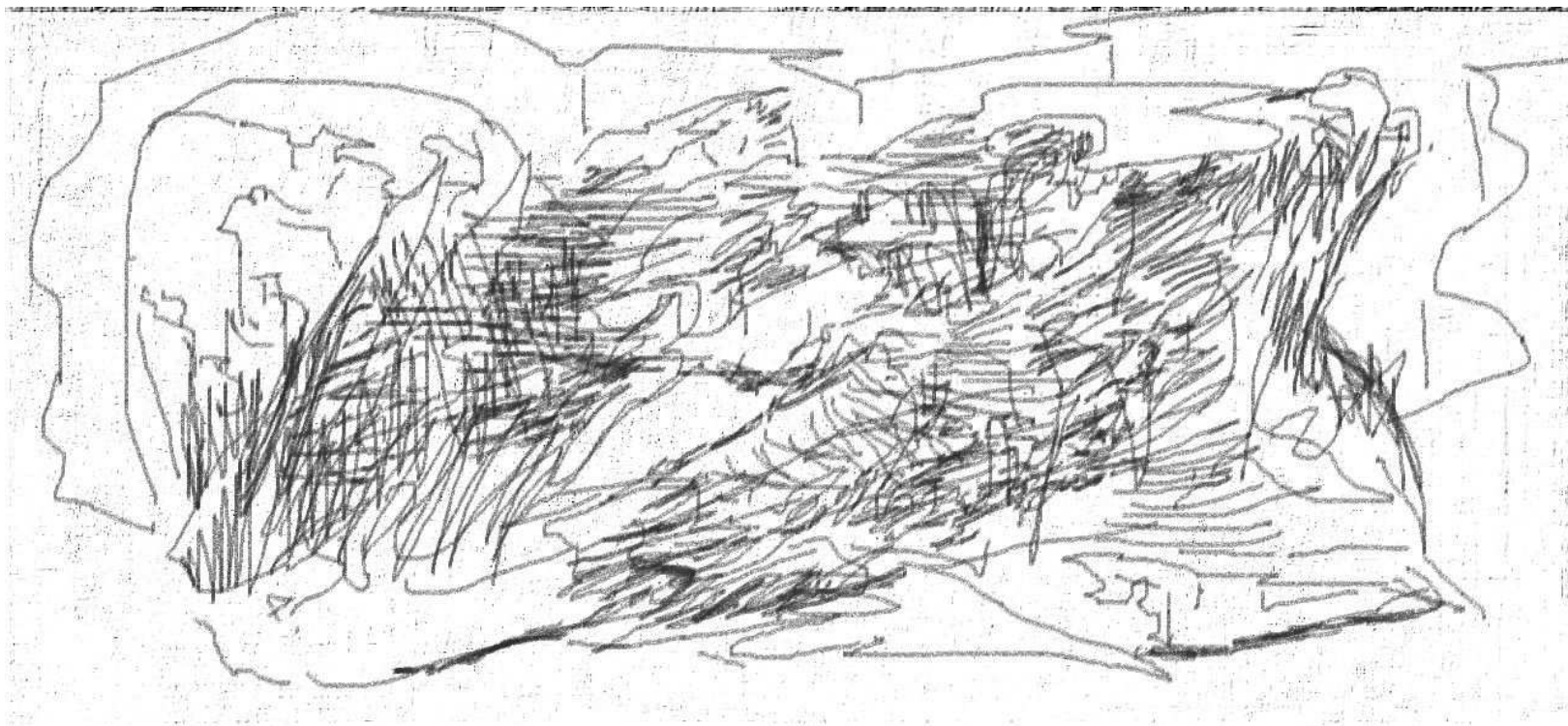




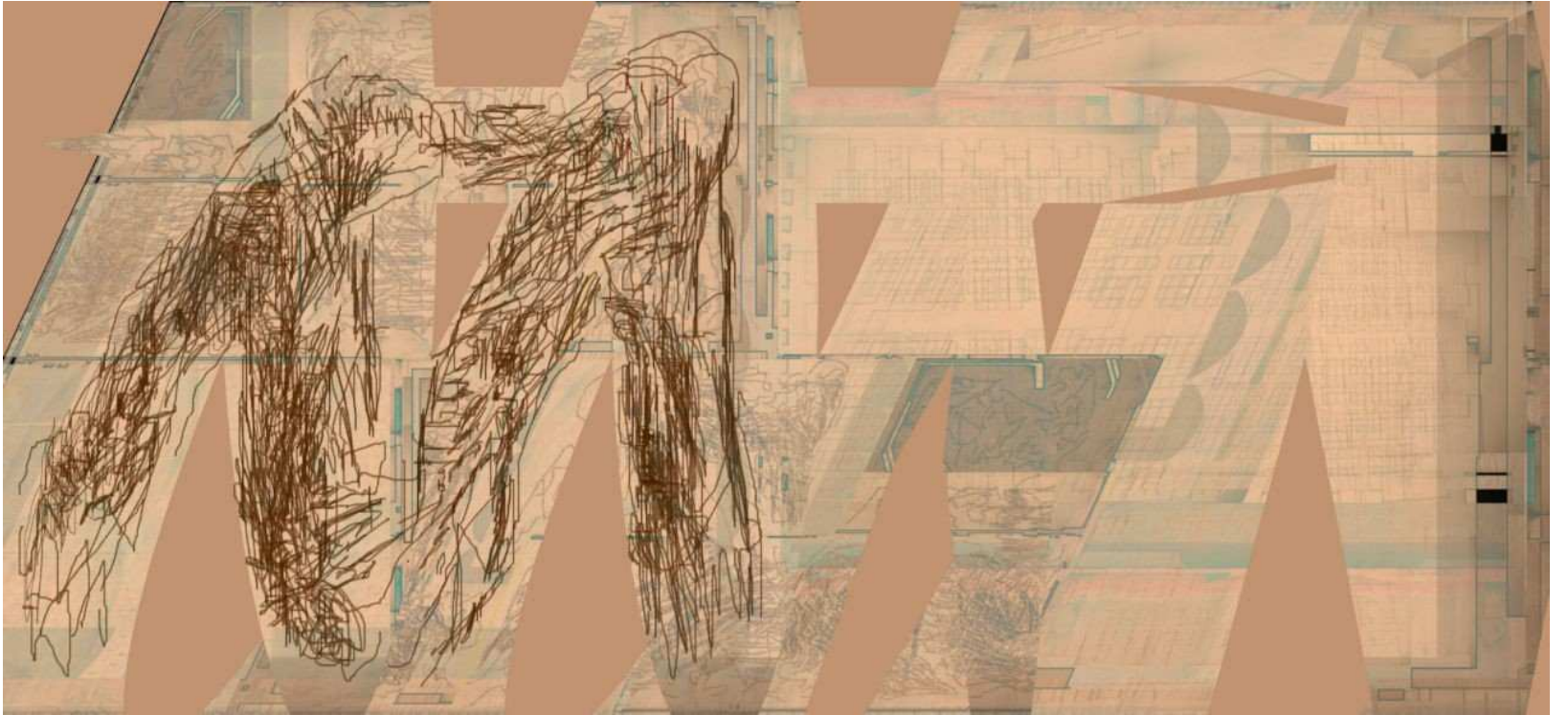








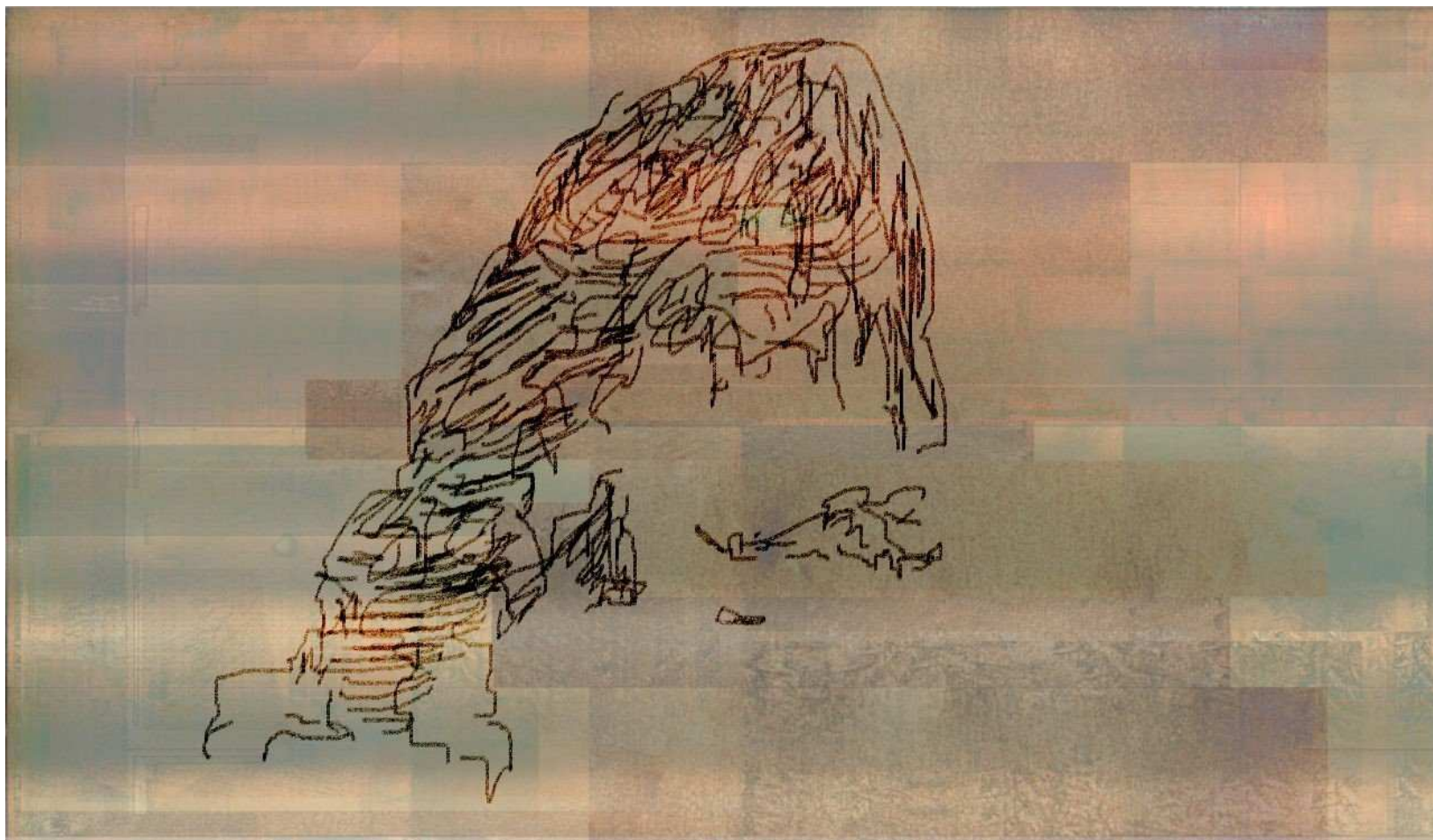




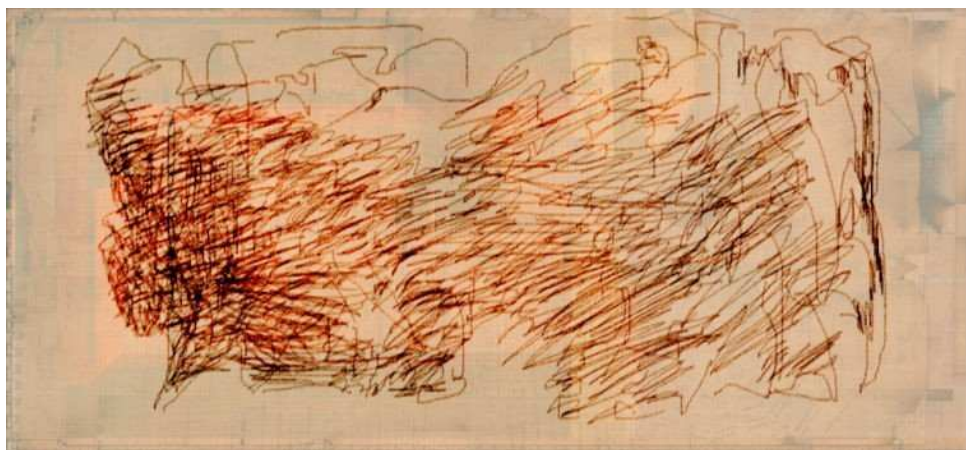






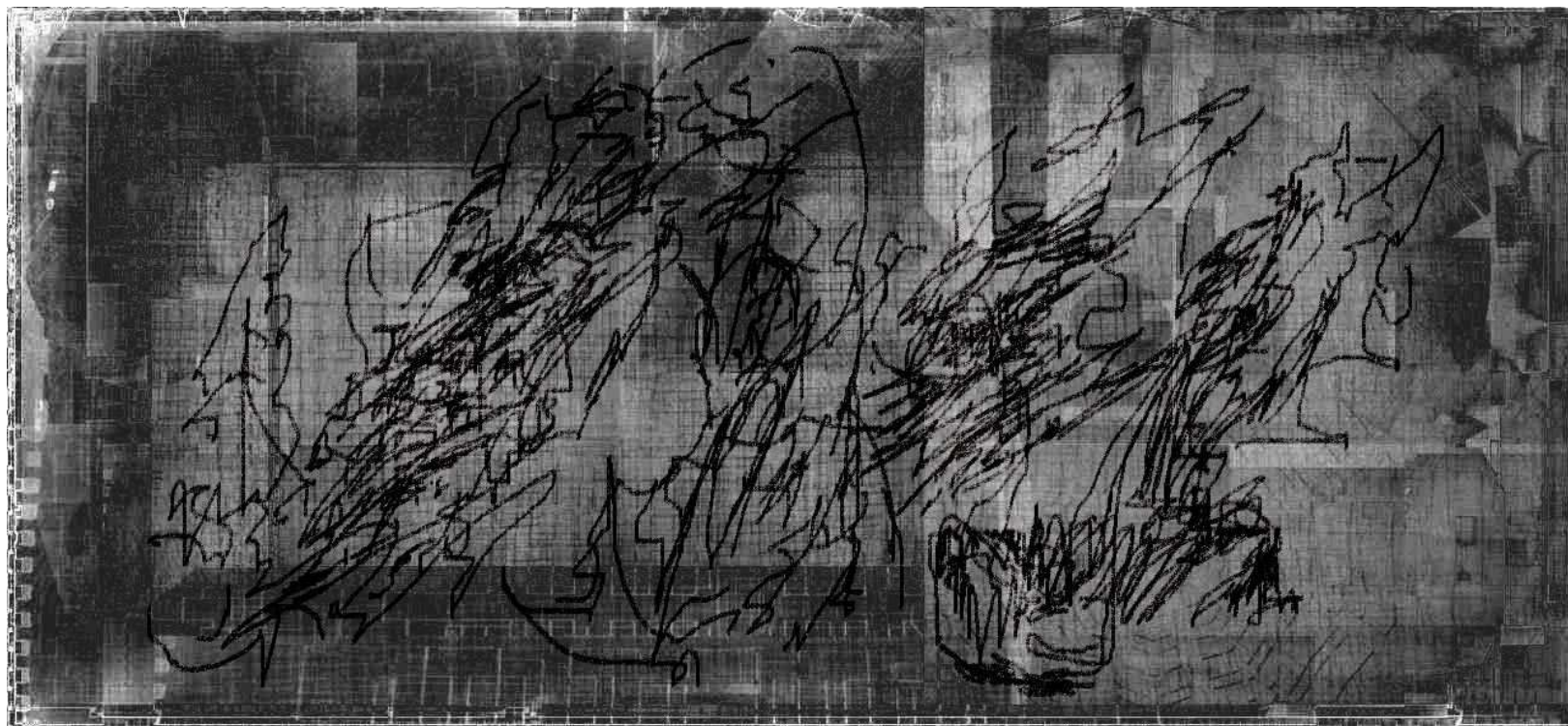


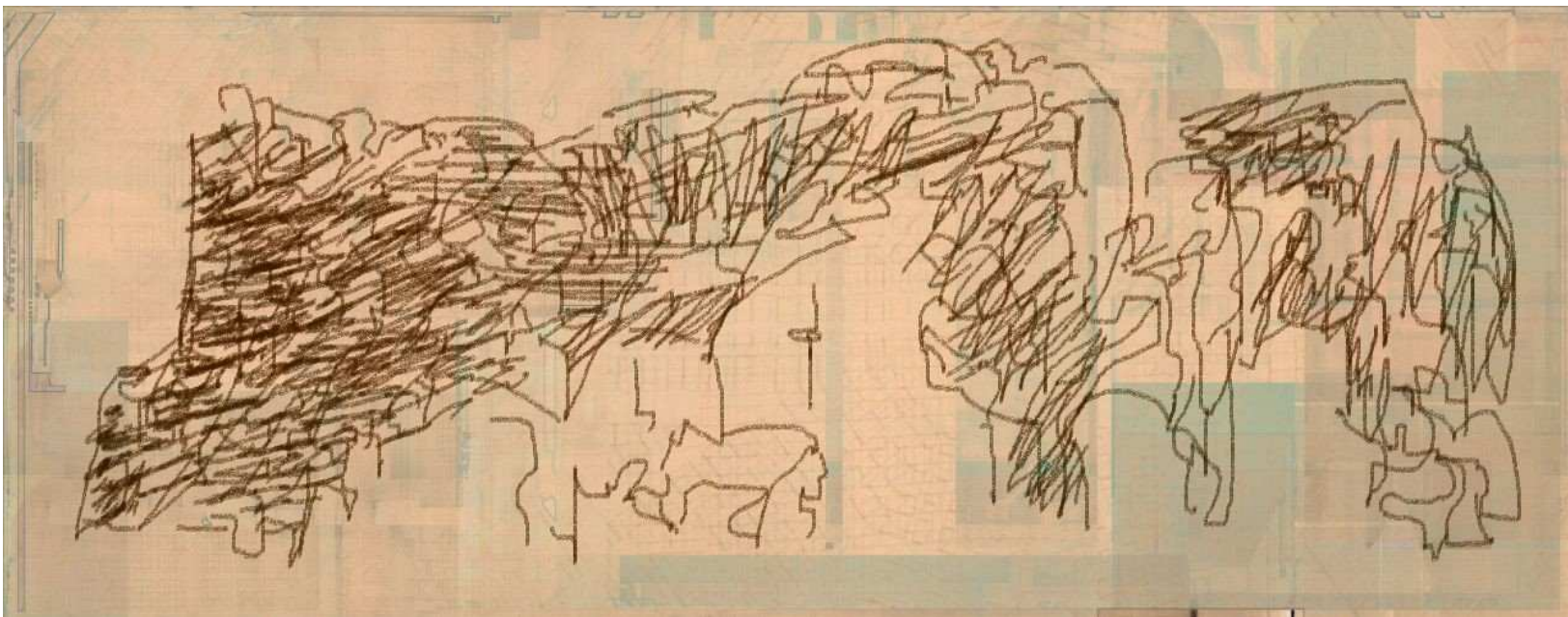




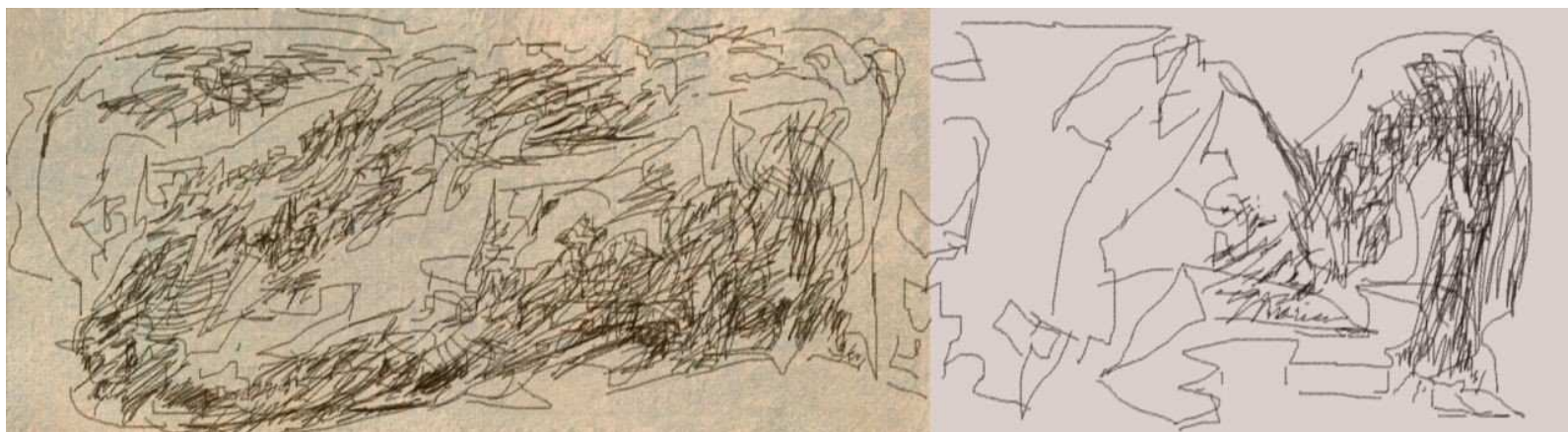


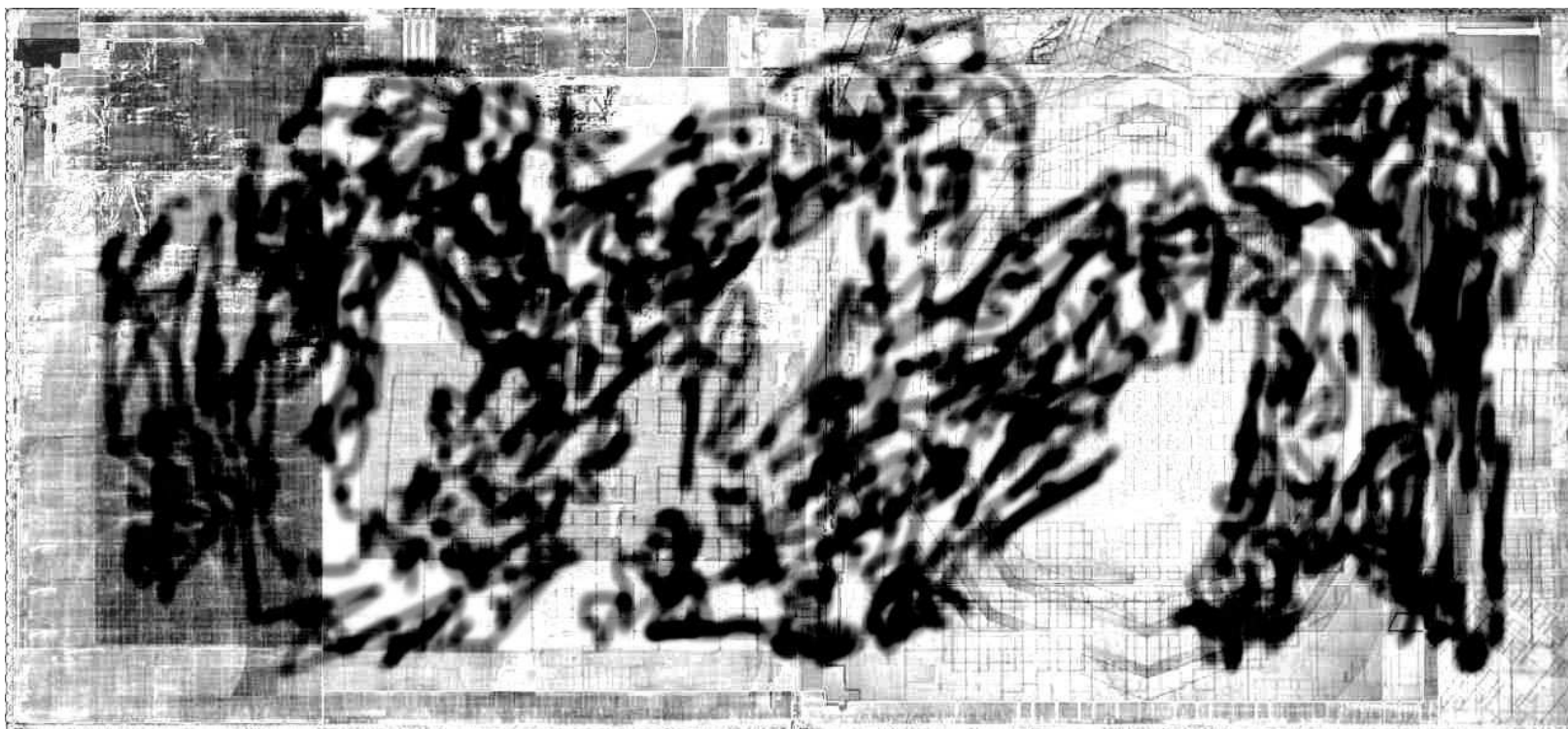




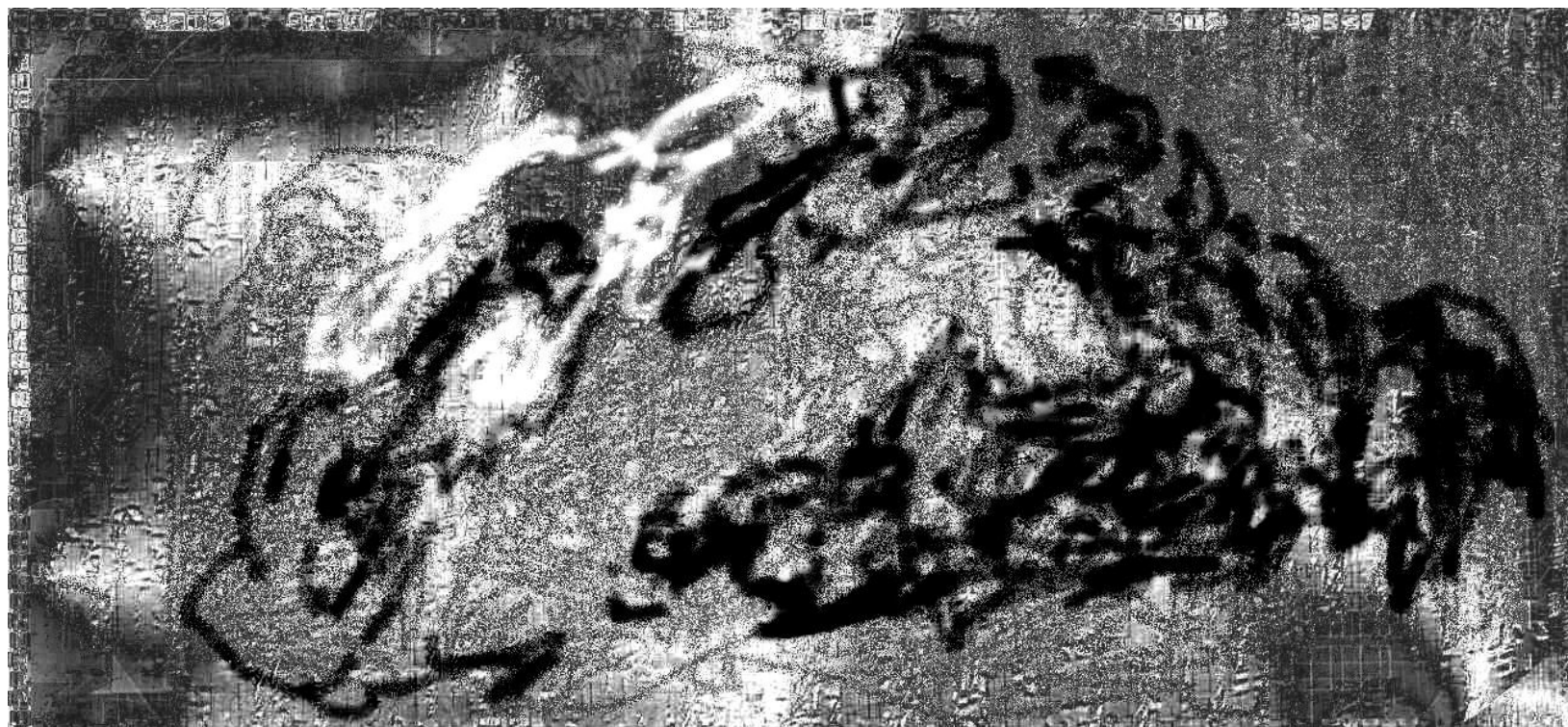


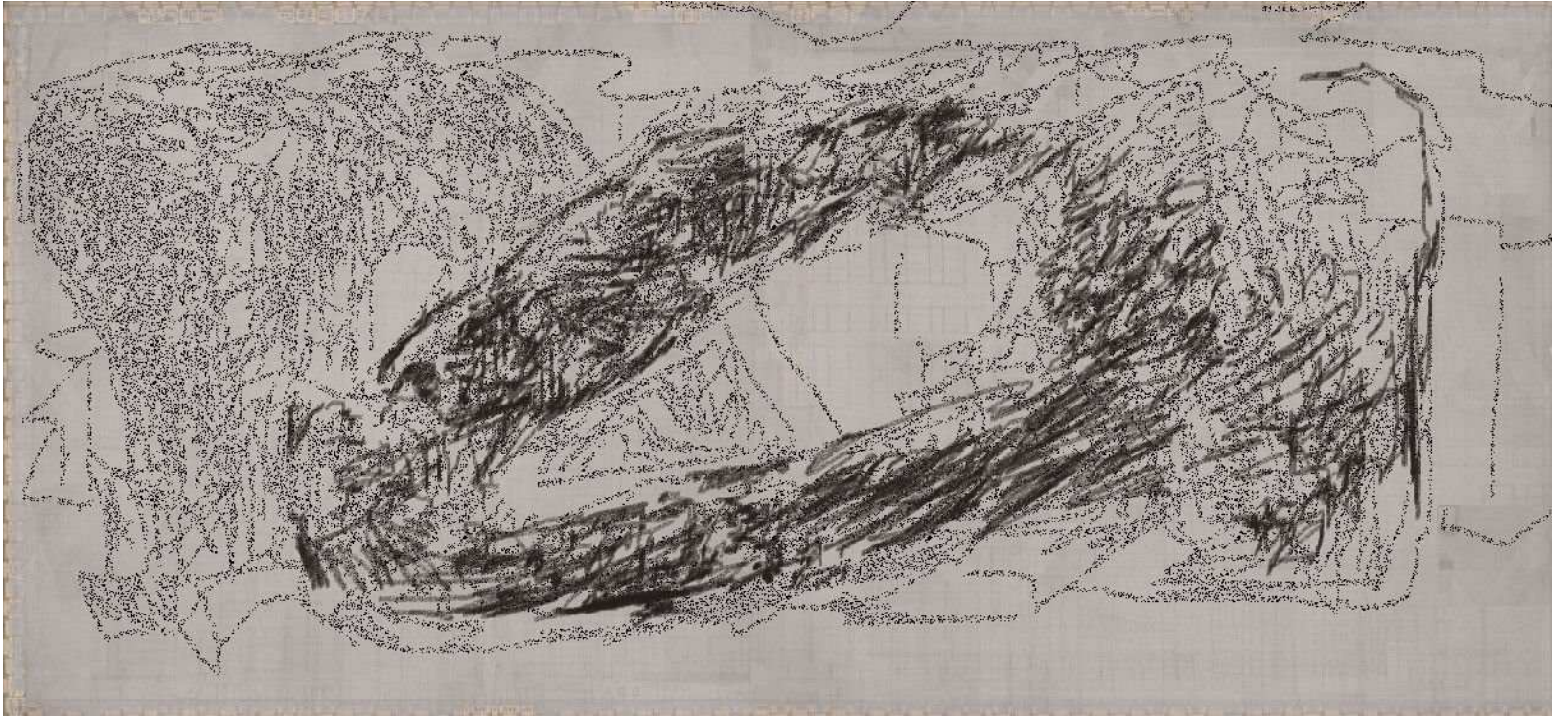




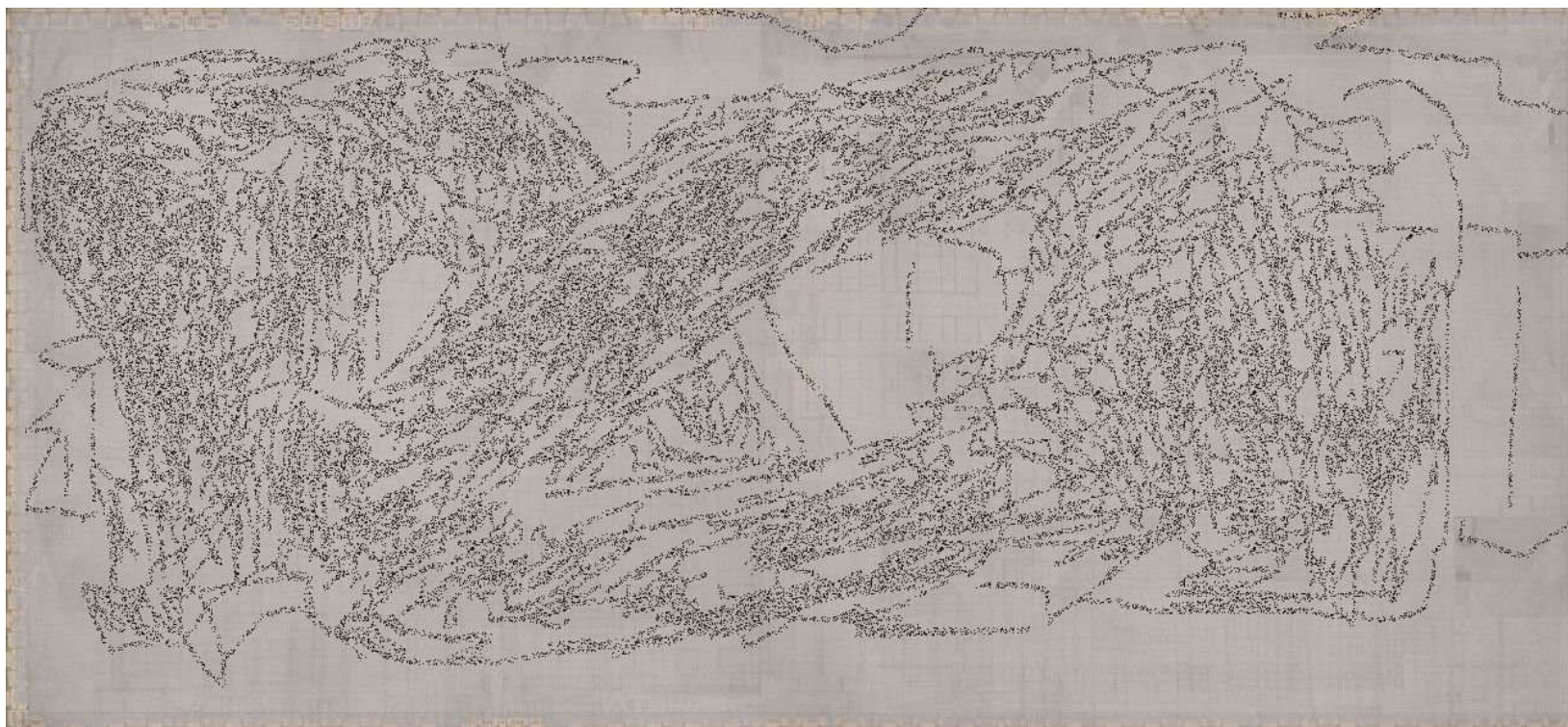






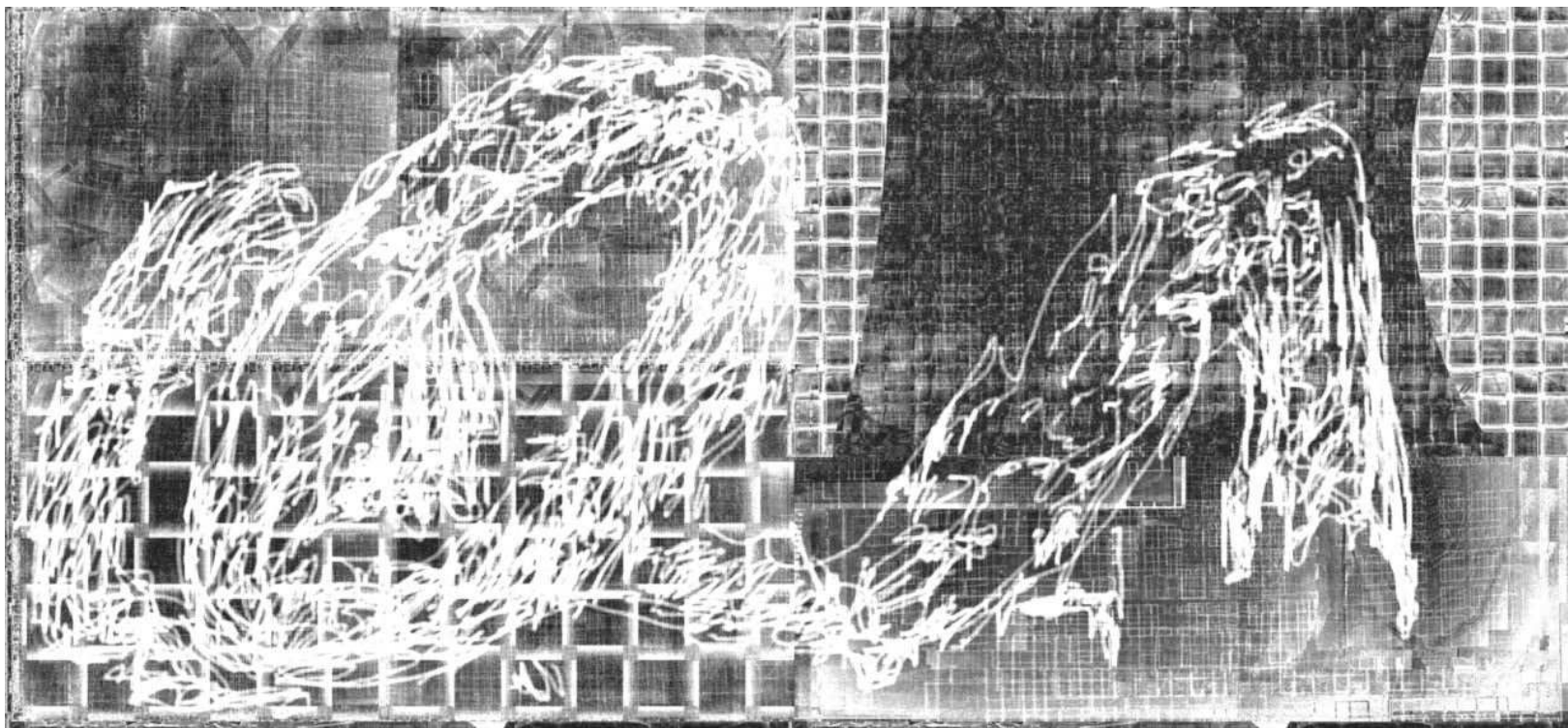


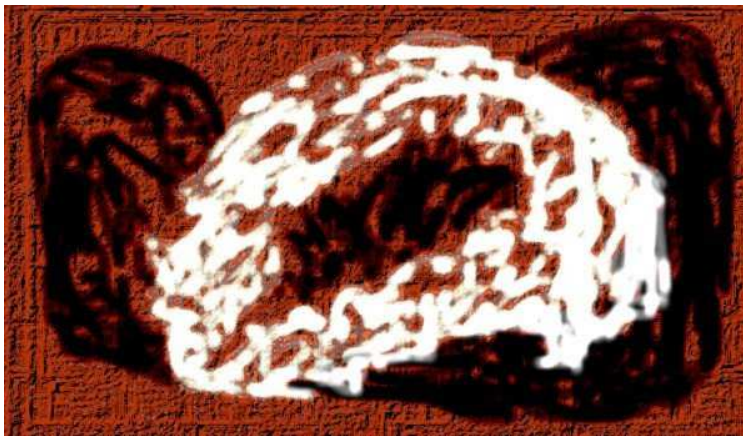




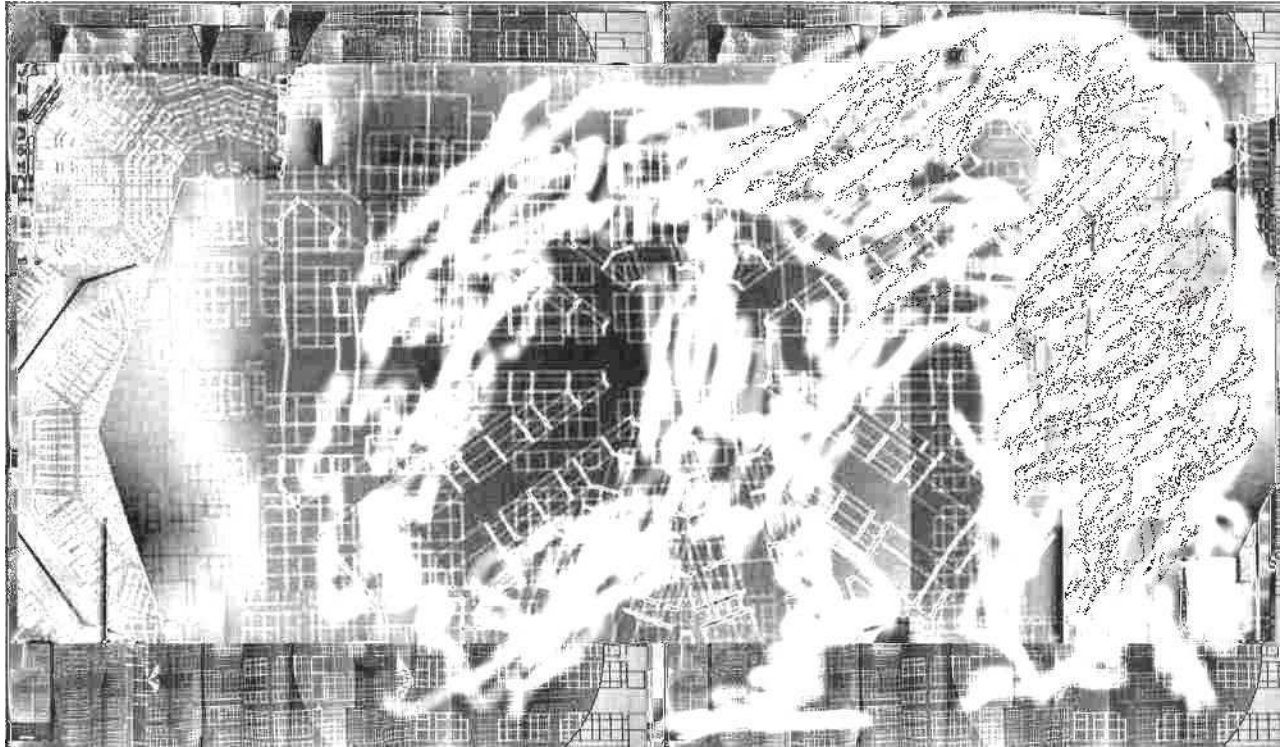




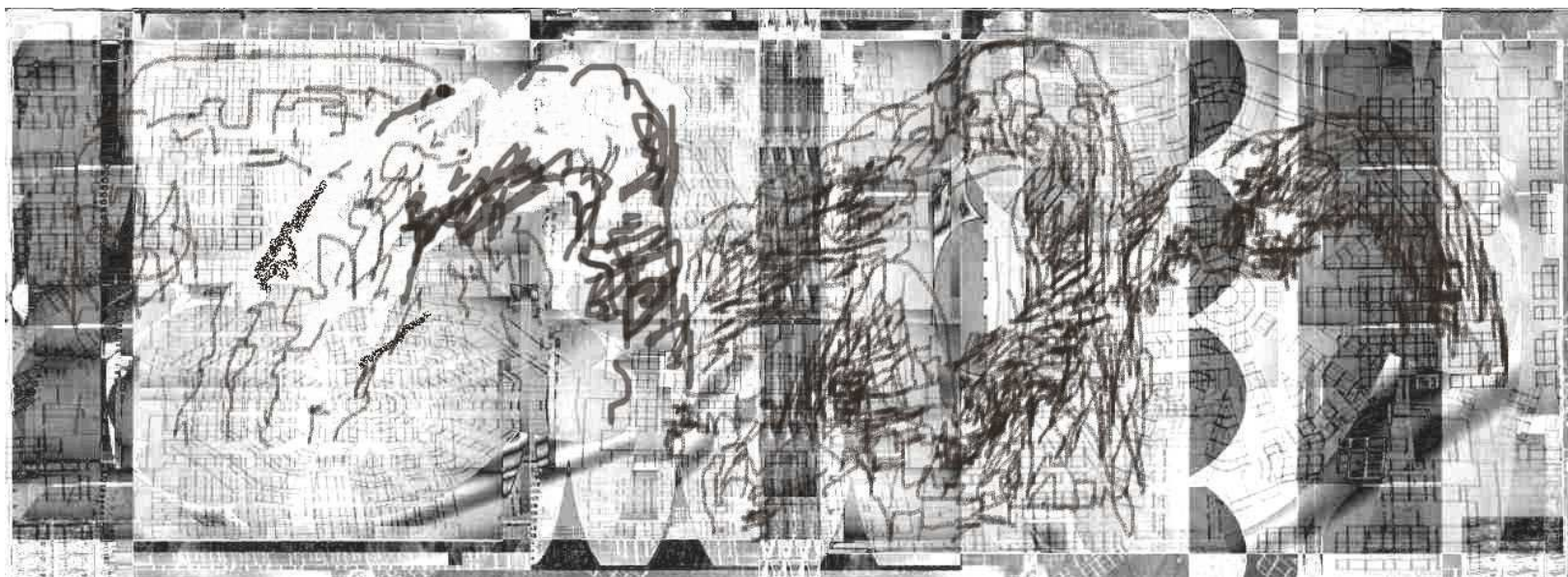








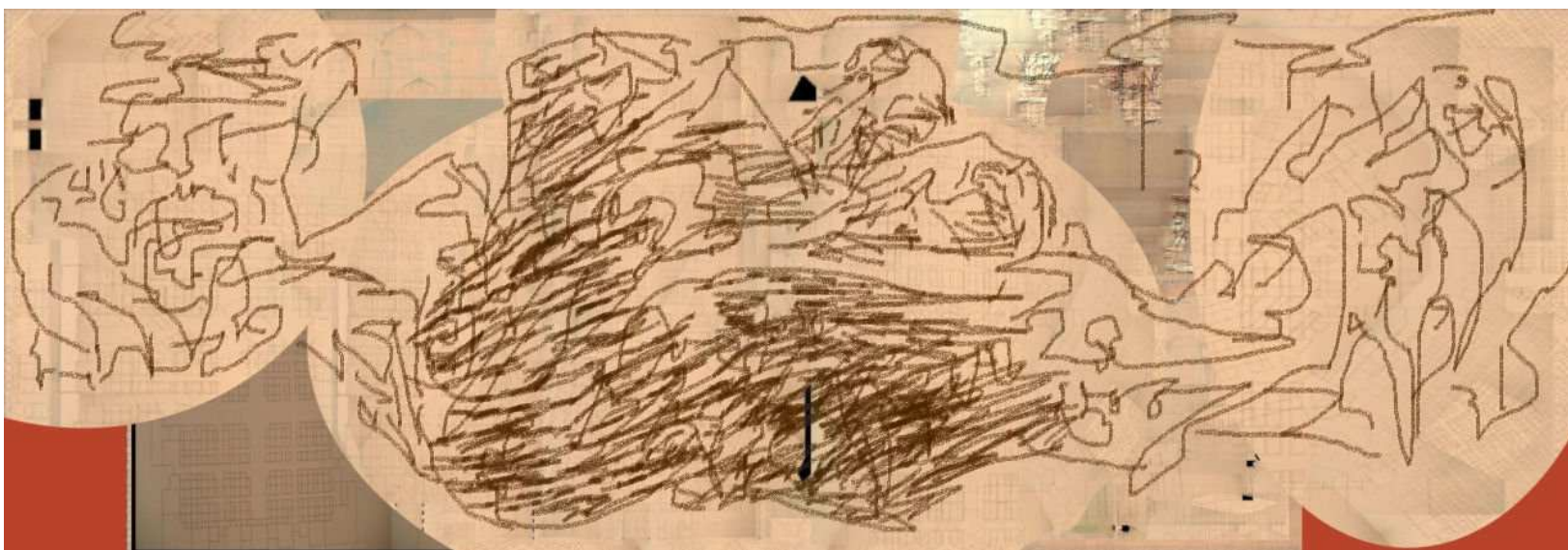








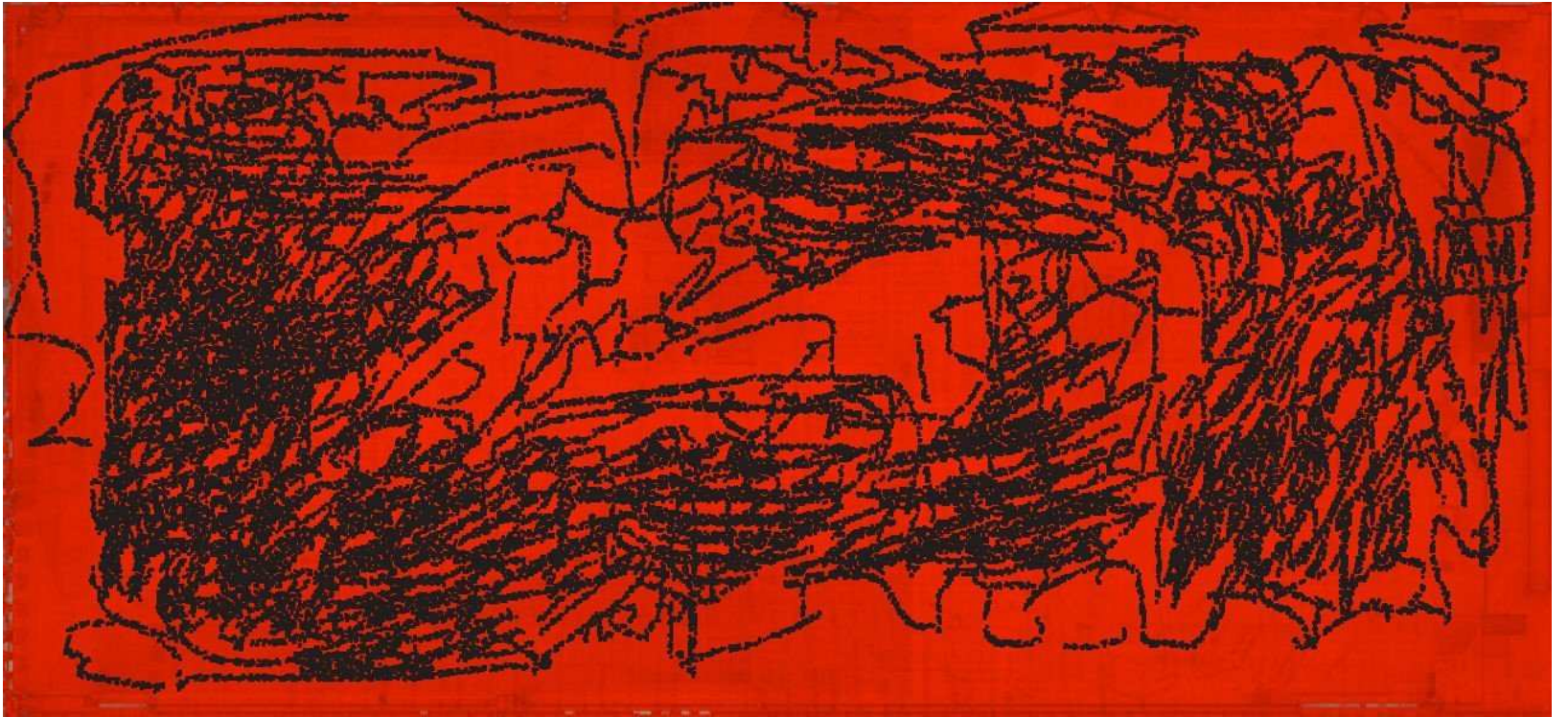






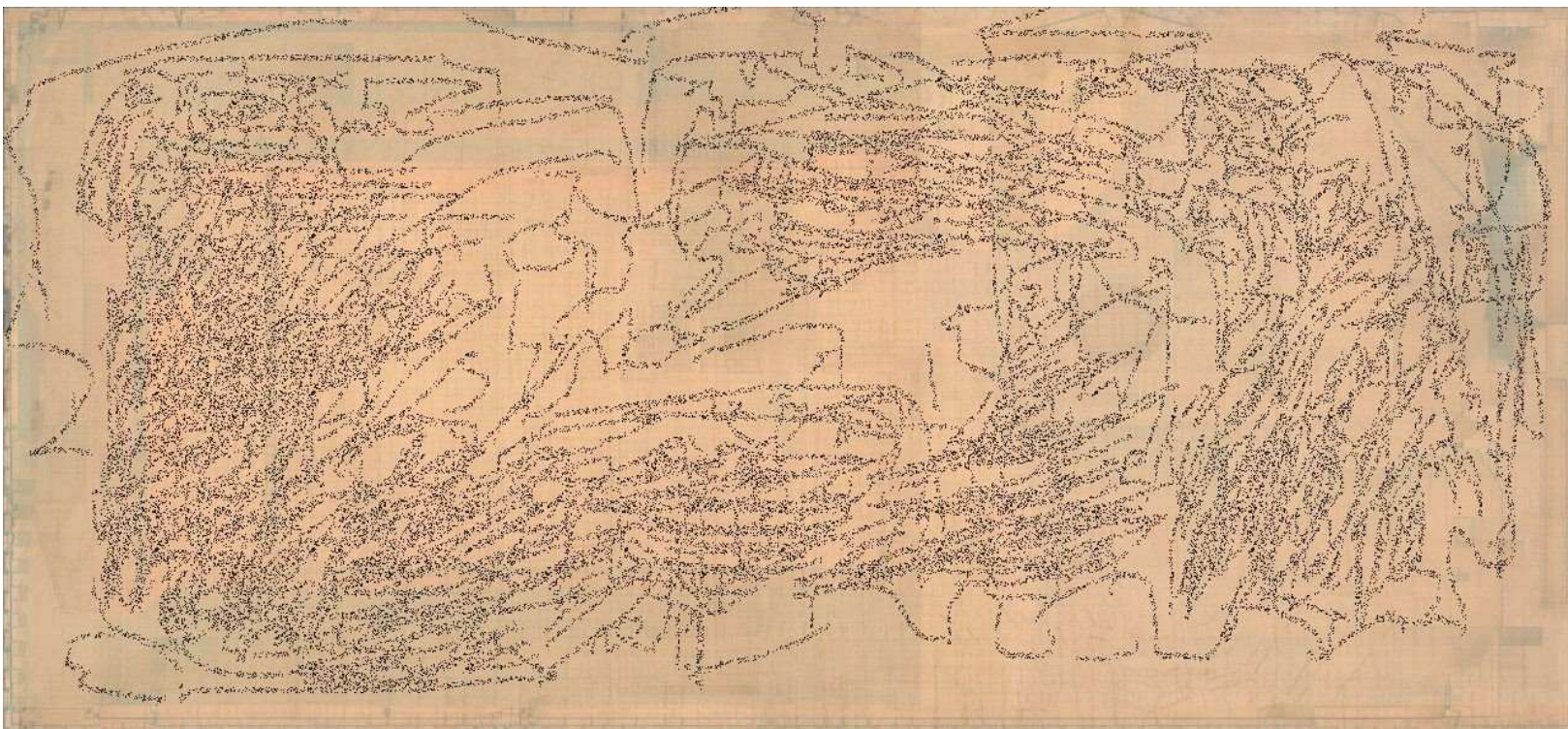
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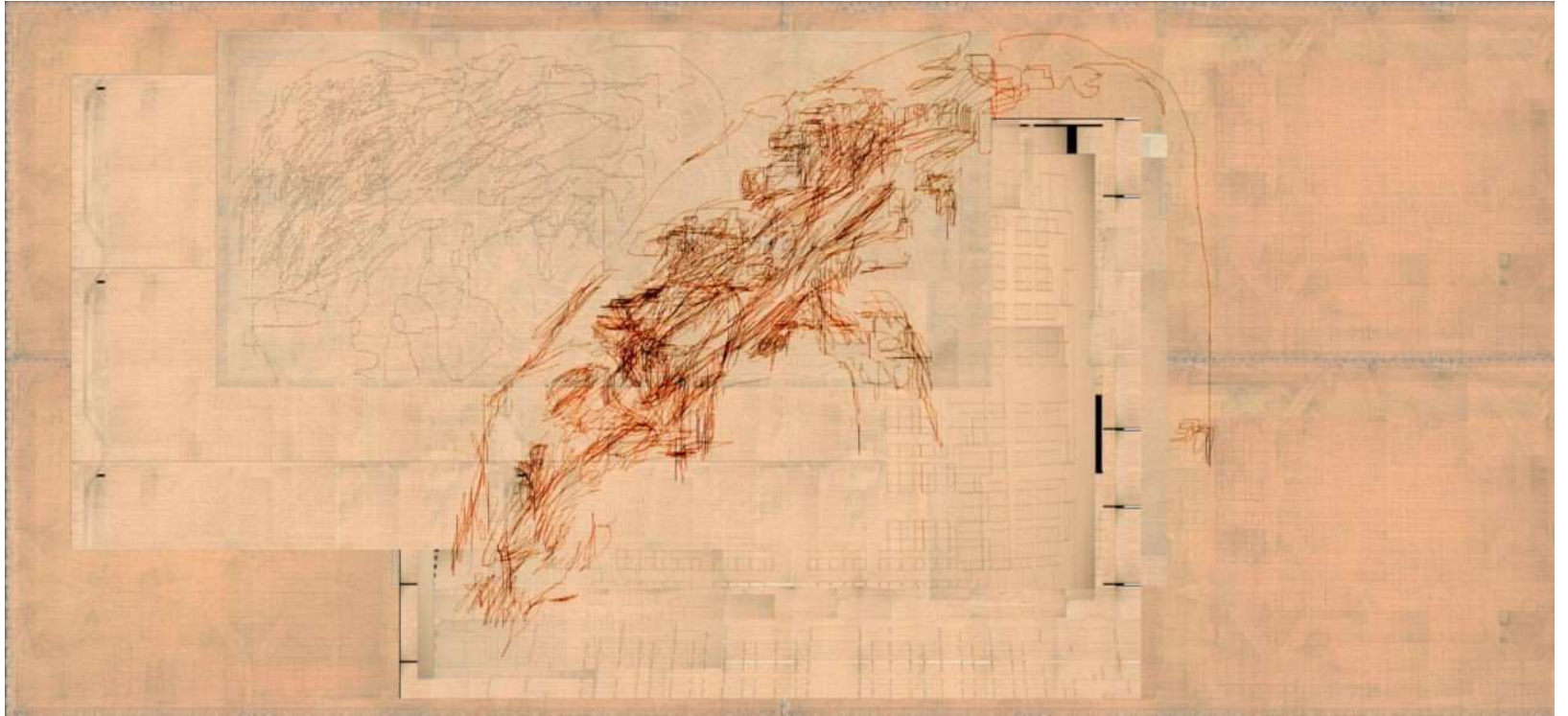




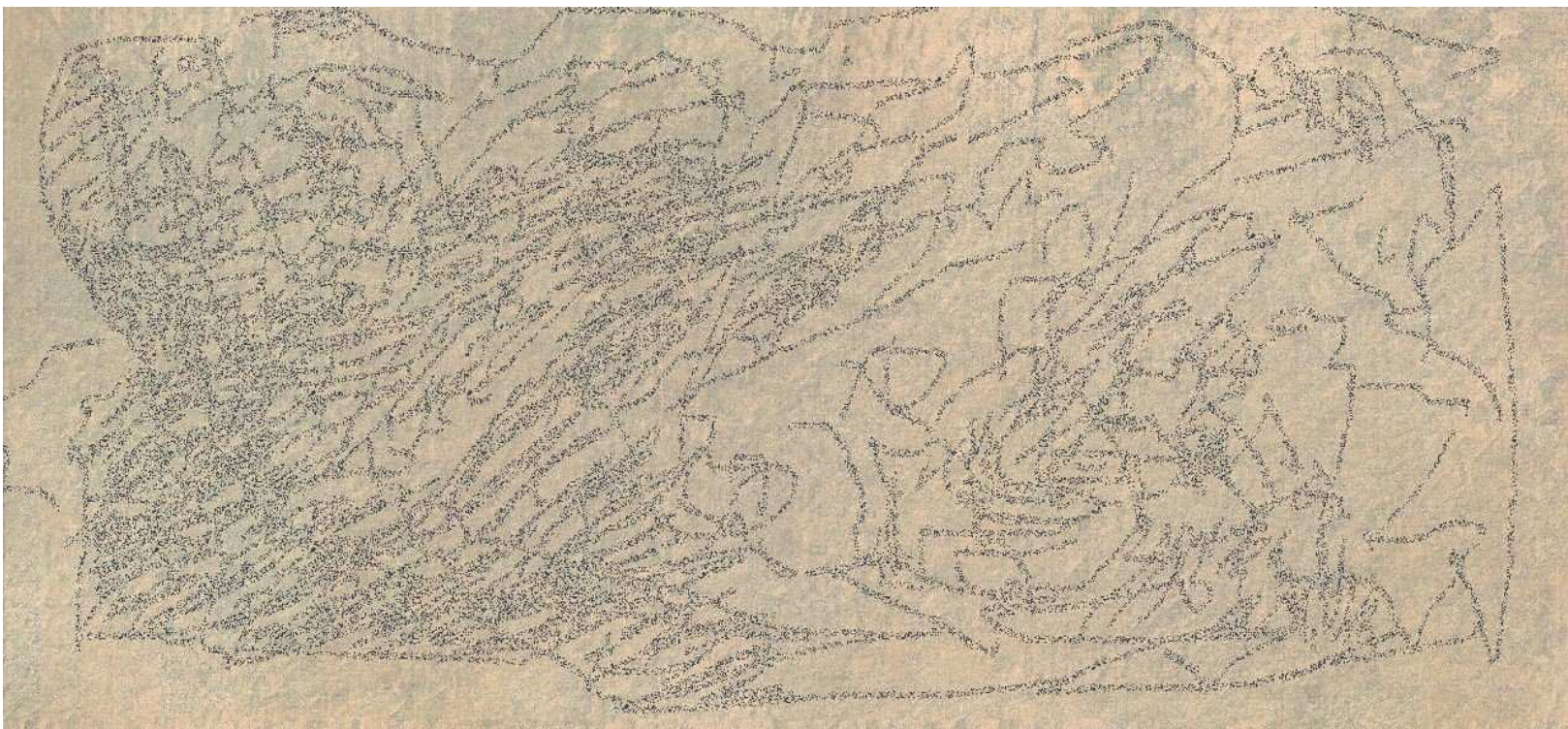














Empirical Sheepish Elephant with Siege Bow and LYRE-À “EMPIRICAL “IS A WORD PRESENTING NOT THE EVIDENCE OF THE SENSES (AS ITS OWN WORD) BUT RATHER THE SENSE OF WORDS IN ORDER TO PRESENT IT-SELF AND TO DO SO THE SIMPLE ORIGIN OF A COMPLEX CASCADE IS PIE AGNES: “SHEEP”. OF AGNES IS BORN AGHA- TO BROOD AND AEGTIS TO ACT AND SPEAK BECOME IN THE GREEK “AEGIS” . (THE EVIDENCE OF SEEING THE AEGEAN SEA IS OCEANIC).... THE PYROS OR FIRE INFORMING THE PHENOMENOLOGICAL CONSTRUCT TAKE AS EMPIRICAL ROOT IS A TAKE ON THE IDEA OF TOUCHING UPON A SUBJECT TO KINDLE SIGHT IN THE LIGHT OF DAY AS IT WERE, AND SO THE “EMPIRICAL EVIDENCE” BUT UNDERLYING THAT CONSTRUCT IS THAT OF “QUESTION AND ANSWER”, FOR WHICH THE IMAGE OF A CROSSBOW MAY TAKE A MOMENT TO SYMBOLIZE: AS IT SUPPORTED BY A MATRIX OF CULTURAL CROSS SECTIONS MEETING IN ITS EVIDENCE. THE BOLT OF THE BOW AS PROJECTILE IS CALLED A “QUARREL” AND THIS ROOT WORD FOR QUESTION, INDICATING VIA THE PIE SKHAR OR MANIFOLD OF STATUS THE STAKE TAKEN IN GREEK AS ESCHARRA, SCAR, HEARTH, BURN OR “HARD IE A HARD SCAR FROM THE HEARTH FIRE AND HERE INDICATING THE HARDNESS OF THE QUESTION OR QUARREL. THE SANSKRIT ANHARANNA OR NET BECOME THE GREEK ASAW OR TETHERS OF FATE JOIN ANAWIRA OR STATE OF SIMPLIFICATION TO FIELD OF THE HARD QUESTION THE SIMPLE “ANSWER”.

THE PROJECTILE OF THE CROSSBOW IN ITS CITY SIEGE MACHINE OR KATA PELTIKKA INDICATES OF PELLIT THE ORIGINS IN PA, TOUCH, IN SANSKRIT, PEI PER APOLLO = HEALING TOUCH- PEI +OLO OR THROUGHOUT, THUS WHEN HERACLITUS INDICATES FIGHTING FOR THE TRUTH AS THOUGH FOR THE CITY WALLS HIS FAMOUS BOW AND LYRE CAN BE SEEN TO INCLUDE OF THE HEALING TOUCH THE MANIFESTO OF ANOTHER SCALE OF WEAL VIA HIS SISTER- ATHENA, HIS OTHER SISTER AND TWIN ARTEMIS INDICATES THE NATURALNESS THAT IS CONCEALED WITHIN ARTISTIC MODS OF A KIND REFERENCING ELUSIVENESS OF NATURE ITSELF. THUS PALLAS ATHENA IS A VARIATION ON THE PEI WE SEE IN APOLLO FROM OTHER SOURCES, THE NAME INDICATES IN HER CASE A TITAN FRIEND SHE KILLED ACCIDENTALLY, AND THE PIE PEL OR BOUNDARY INFORMS A VERSION OF THE GENERAL IDEA OF RHABDOS OR DIVINING AGENT WHICH IS IN DOMAIN OF APOLLO AS GOD OF DIVINATION BUT IS ALSO SHARED IN THE SENSE COMPLEX CATEGORIZATION ISSUING FROM THE CITY BUILDING ETHOS OF ATHENA. THE WORD QUESTION IN GREEK IS APORIA FROM PIE STEM “PER” WHICH MEANS AS WE USE IT PER NORMAL. THE VISAGE OF THE CROSSBOW STRIKES ANOTHER IMAGE IN THE COINAGE OF THE GREEK/INDIAN-SANSKRIT TRANSFERENCE AS WE KNOW FROM THE GUANDARAN BUDDHISM IN WHICH THE PIE STEM OF AGNES INCLUDE GAU OR AWE, (GOD) BECOME THE ELEPHANT GOD GANESH THROUGH WHICH THE GREEK IDEA OF GOMON OR THAT BY WHICH THINGS ARE KNOWN INFORMS OUR IDEA OF EPISTEMOLOGY, GNOMON BEING SUNDIAL OR CARPENTERS SQUARE. THE KINDLING FROM THE SENSE OF TOUCH BROODS OUT IN SUCCESSION GENERATIONS” PEI AS TOUCH, PEION AS WARD, PHAITON AS PUNISHMENT (TRANSGRESSING MEASURE), PYROS, FIRE, PHENOMENON- FLARE UP OR ACCORDANCE WITHIN MANIFEST, APPIERON- THE IMPLICATE WHOLE, EPHERANT OR NATURE, SPHERE, PHTEROS- HEROIC EXPLOIT. FIGURING WITHIN THIS FROM THE REGION OF ANDRES PREDESH THE DRAVIDIAN LANGUAGE OF THE PRESENT DAY TELUGA ARE A VERY ANCIENT SOCIETY WHICH COMPLEX EDUCATION IN GAME PLAYING WHOSE WORD FOR CHILD, PILLE AND NOBLE CHILD PILLAYA SEEM TO FIGURE IN HERACLITUS PER THE IDEA OF LIFE BEING A CHILD AT PLAY IN GAME OF DRAWGHTS ( IE DRAWING UPON EXPERIENCE AS A GAME) IN WHICH CHILD IS KING. GANESH INDICATES AS AN IDEA THE SANSKRIT IDEA OF DRAWING UPON WHICH WE RECOGNISE IN HEIDEGGERS “DASSEIN” ( DESSIN)... THE NAME IN SANSKRIT FOR GANESH INCLUDES VIGHNE KARTE, ( VAHIN MEANS DRAWING WILL AND KARSA MEANS ART OF DRAWING) INDICATING REMOVAL OF OBSTACLES, OF WHICH THERE IS THE DUAL ROLE, ALSO CREATOR OF OBSTACLES, AS THOUGHT TO SAY REMOVING PROBLEMS BY CREATING MONUMENTS. RHEBUS = XBOW.



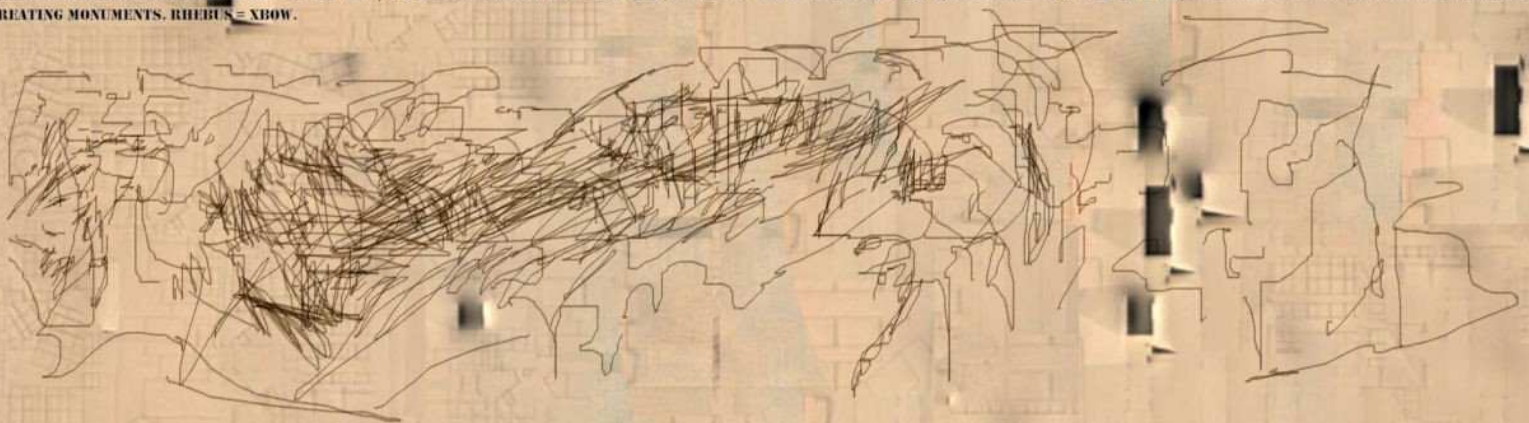


CHILD PHILAYA SEEM TO FIGURE IN HERACLITUS PER THE IDEA OF LIFE BEING A CHILD AT PLAY IN GAME OF DRAUGHTS (IE DRAWING UPON EXPERIENCE AS A GAME) IN WHICH CHILD IS KING. GANESH INDICATES AS AN IDEA THE SANSKRIT IDEA OF DRAWING UPON WHICH WE RECOGNISE IN HEIDEGGERS "DASSEIN" (DESSIN)... THE NAME IN SANSKRIT FOR GANESH INCLUDES VIGHNE KARTRE, (VAHIN MEANS DRAWING WELL AND KARSA MEANS ART OF DRAWING) INDICATING REMOVER OF OBSTACLES, OF WHICH THERE IS THE DUAL ROLE, ALSO CREATOR OF OBSTACLES, AS THOUGHT TO SAY REMOVING PROBLEMS BY CREATING MONUMENTS. RHEBUS = XBOW.



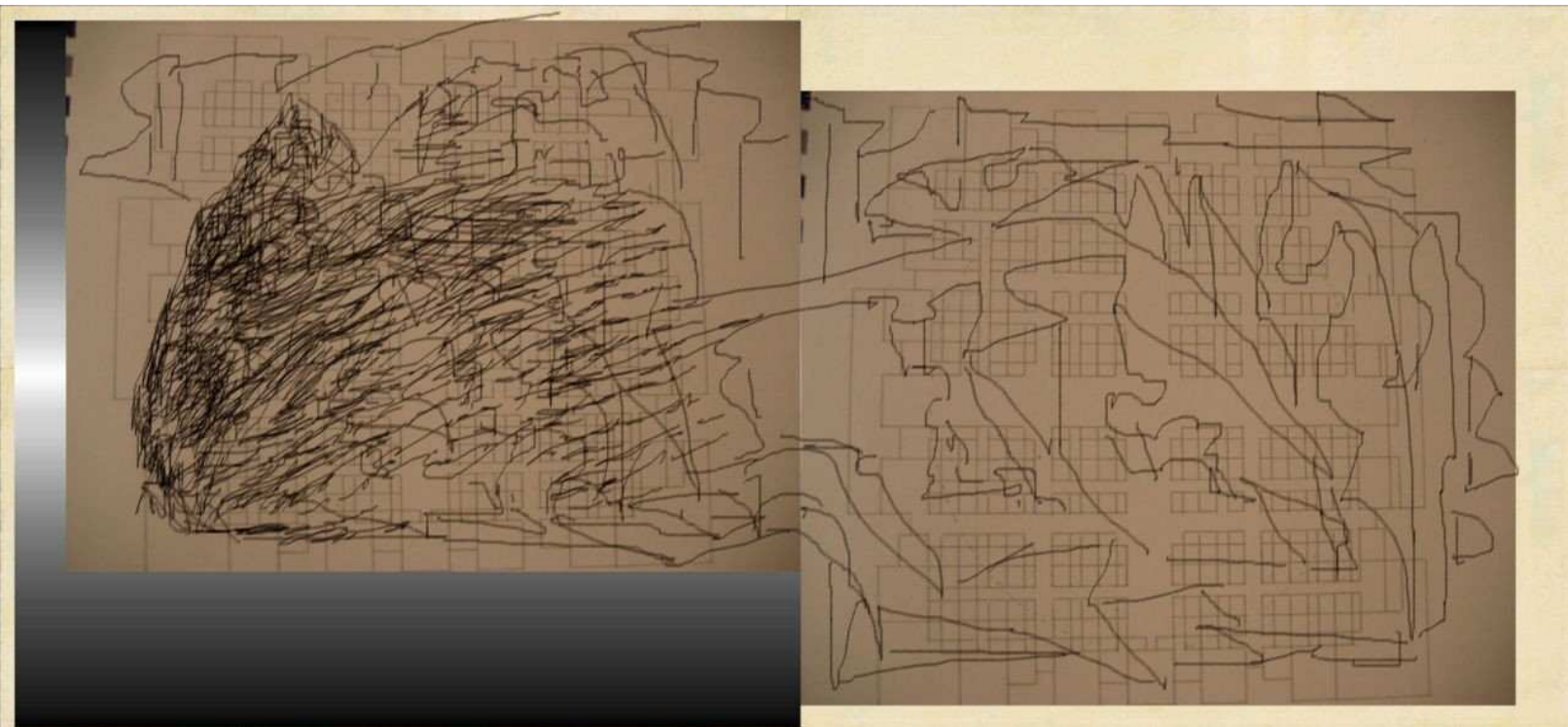
THROUGHOUT, THUS WHEN HERACLITUS INDICATES FIGHTING FOR THE TRUTH AS ~~TOUGH~~ FOR THE CITY WALLS HIS FAMOUS ROW AND LYRE CAN BE SEEN TO INCLUDE OF THE HEALING TOUCH THE MANIFESTO OF ANOTHER SCALE OF WEAL VIA HIS SISTER-ATHENA, HIS OTHER SISTER AND TWIN ARTEMIS INDICATES THE NATURALNESS THAT IS CONCEALED WITHIN ARTISTIC MODS OF A KIND REFERENCING ELUSIVENESS OF NATURE ITSELF. THUS PALLAS ATHENA IS A VARIATION ON THE PIE WE SEE IN APOLLO FROM OTHER SOURCES, THE NAME INDICATES IN HER CASE A TITAN FRIEND SHE KILLED ACCIDENTALLY, AND THE PIE PEL OR BOUNDARY INFORMS A VERSION OF THE GENERAL IDEA OF RHABDOS OR DIVINING AGENT WHICH IS IN DOMAIN OF APOLLO AS GOD OF DIVINATION BUT IS ALSO SHARED IN THE SENSE COMPLEX CATEGORIZATION ISSUING FROM THE CITY BUILDING ETHOS OF ATHENA. THE WORD QUESTION IN GREEK IS APORIA FROM PIE STEM "PER" WHICH MEANS AS WE USE IT PER NORMAL. THE VISAGE OF THE CROSSBOW STRIKES ANOTHER IMAGE IN THE COINAGE OF THE GREEK/INDIAN-SANSKRIT TRANSFERENCE AS WE KNOW FROM THE GUANDARAN BUDDHISM IN WHICH THE PIE STEM OF AGNES INCLUDE GAU OR AWE, (GOD) BECOME THE ELEPHANT GOD GANESH THROUGH WHICH THE GREEK IDEA OF GOMON OR THAT BY WHICH THINGS ARE KNOWN INFORMS OUR IDEA OF EPISTEMOLOGY, GNOMON BEING SUNDIAL OR

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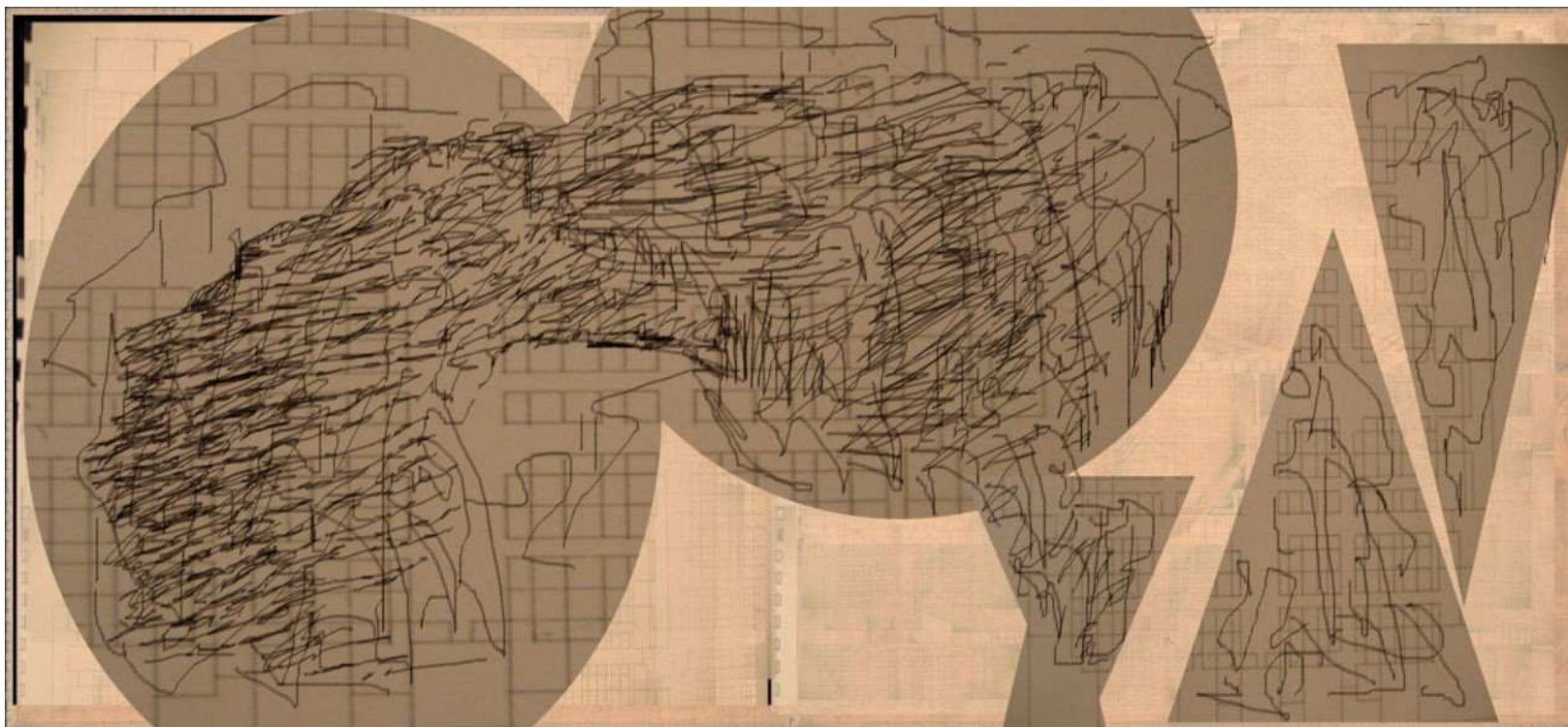


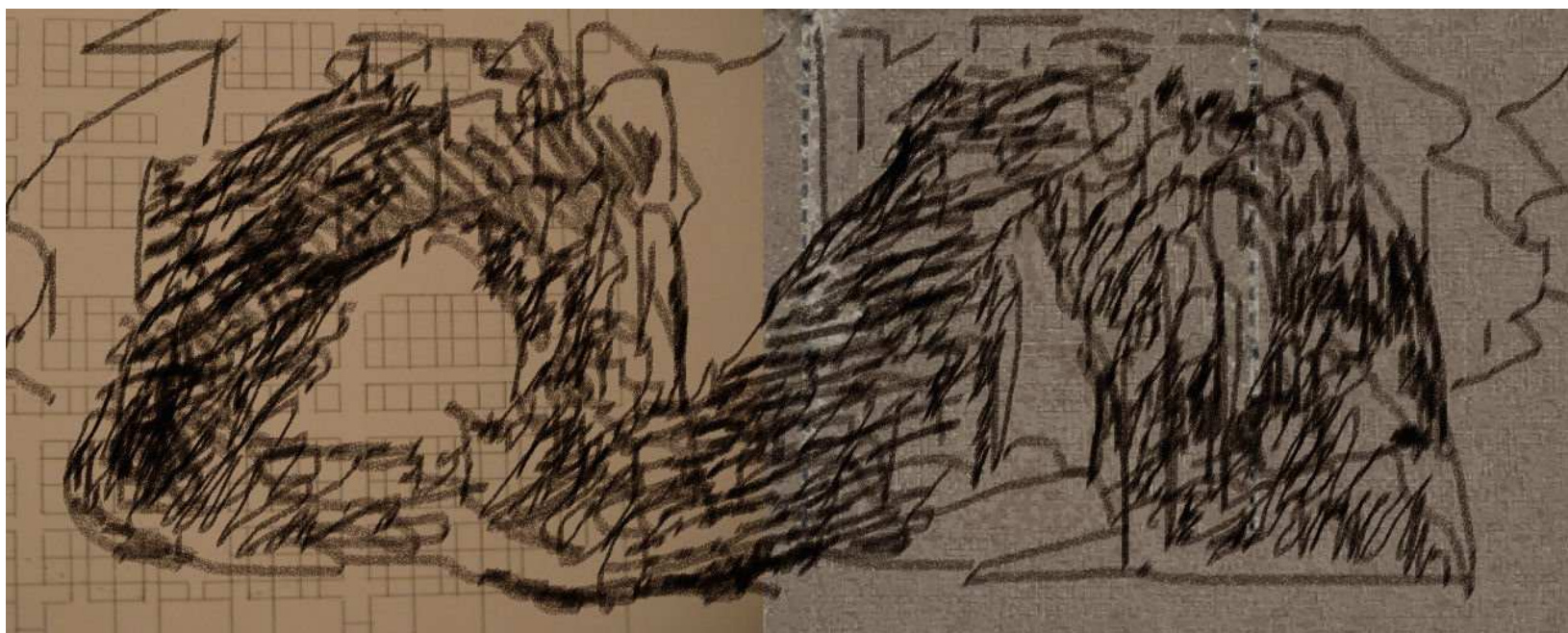


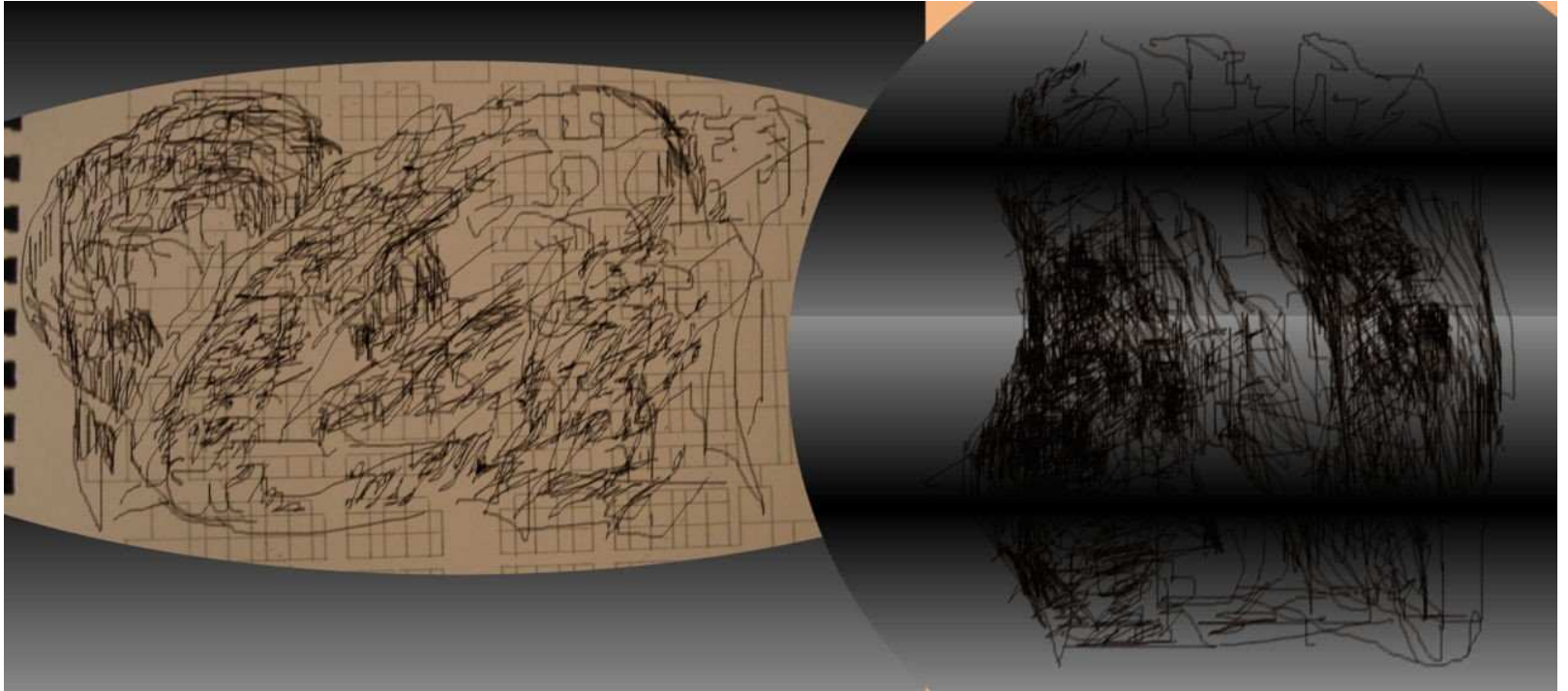




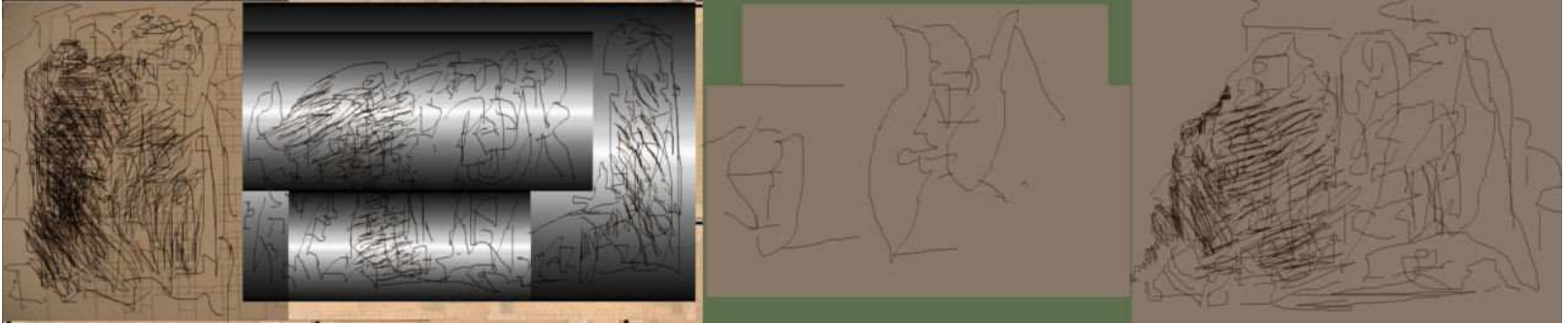


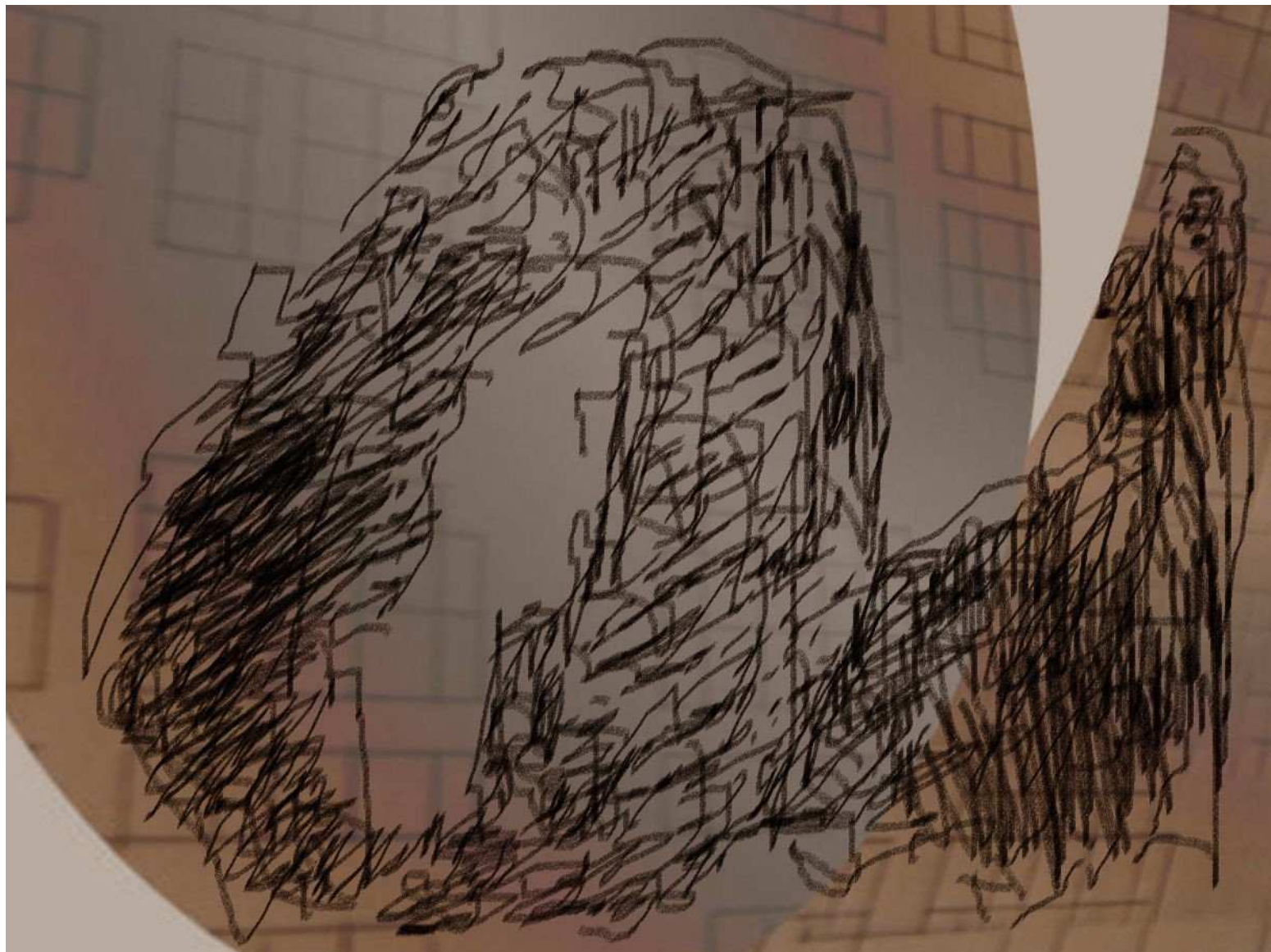


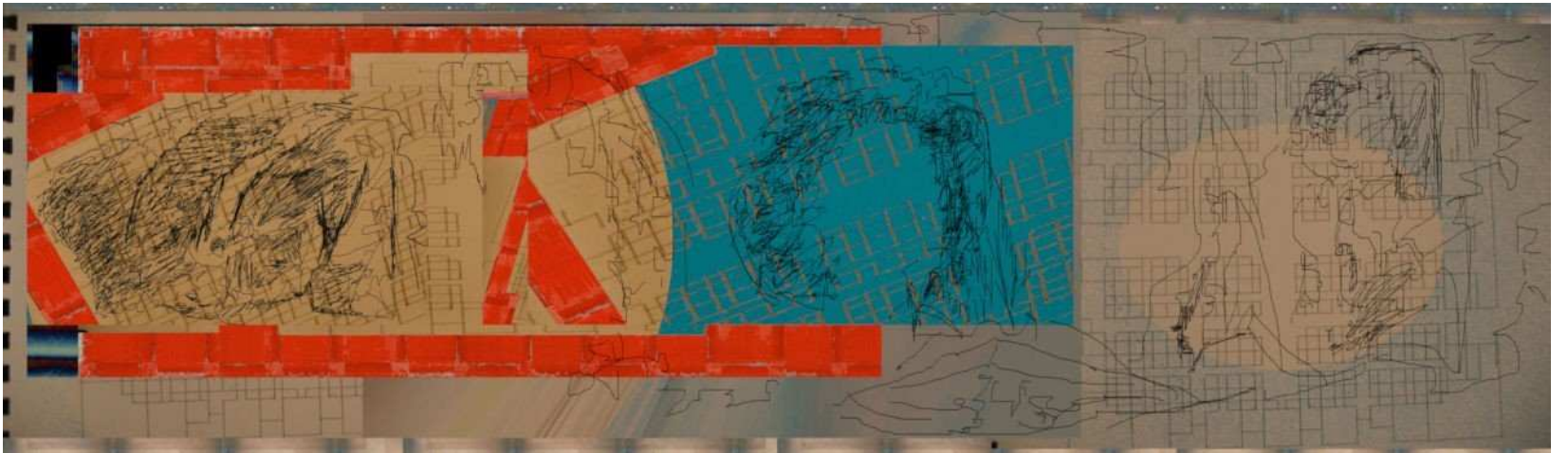




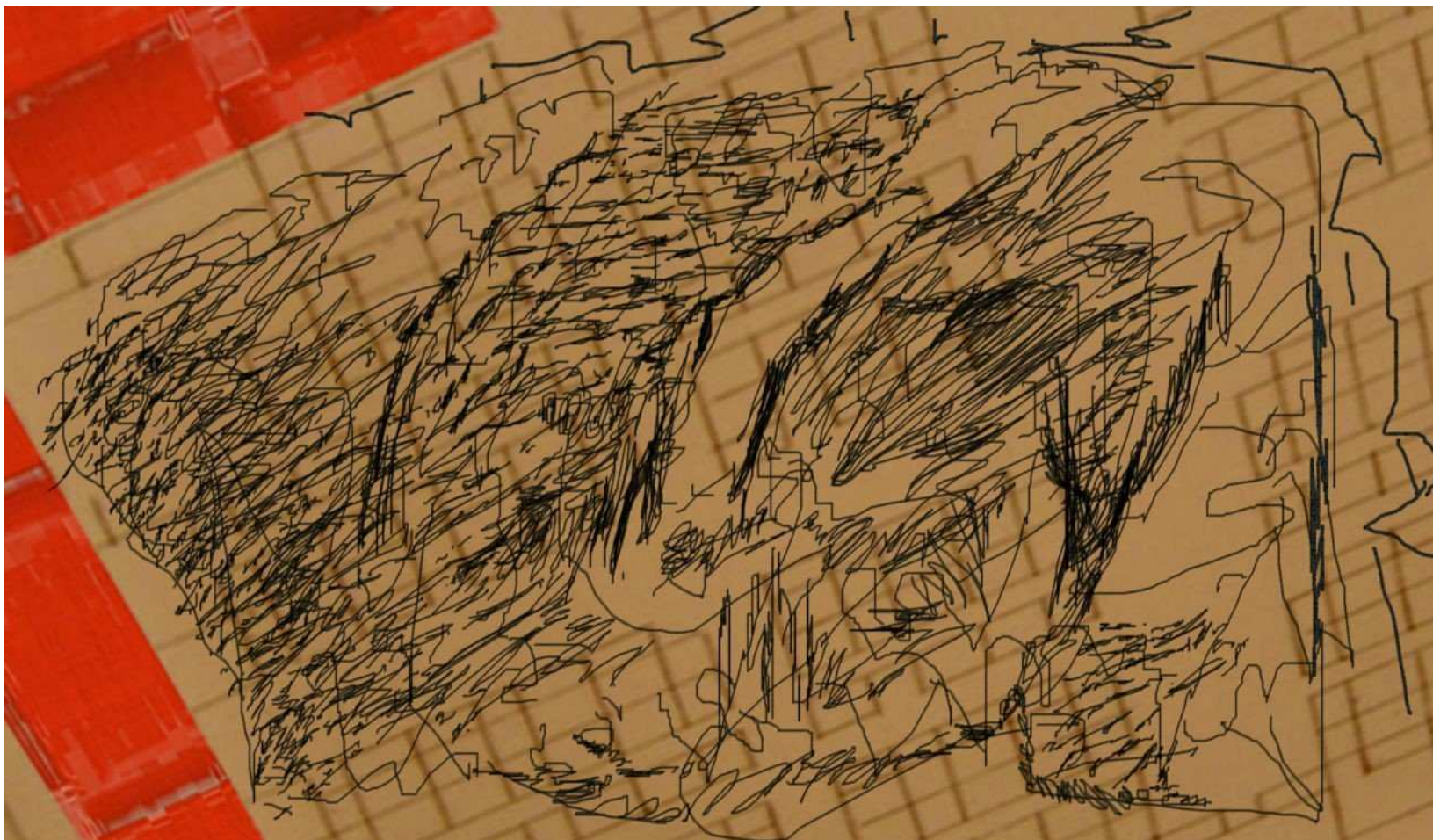






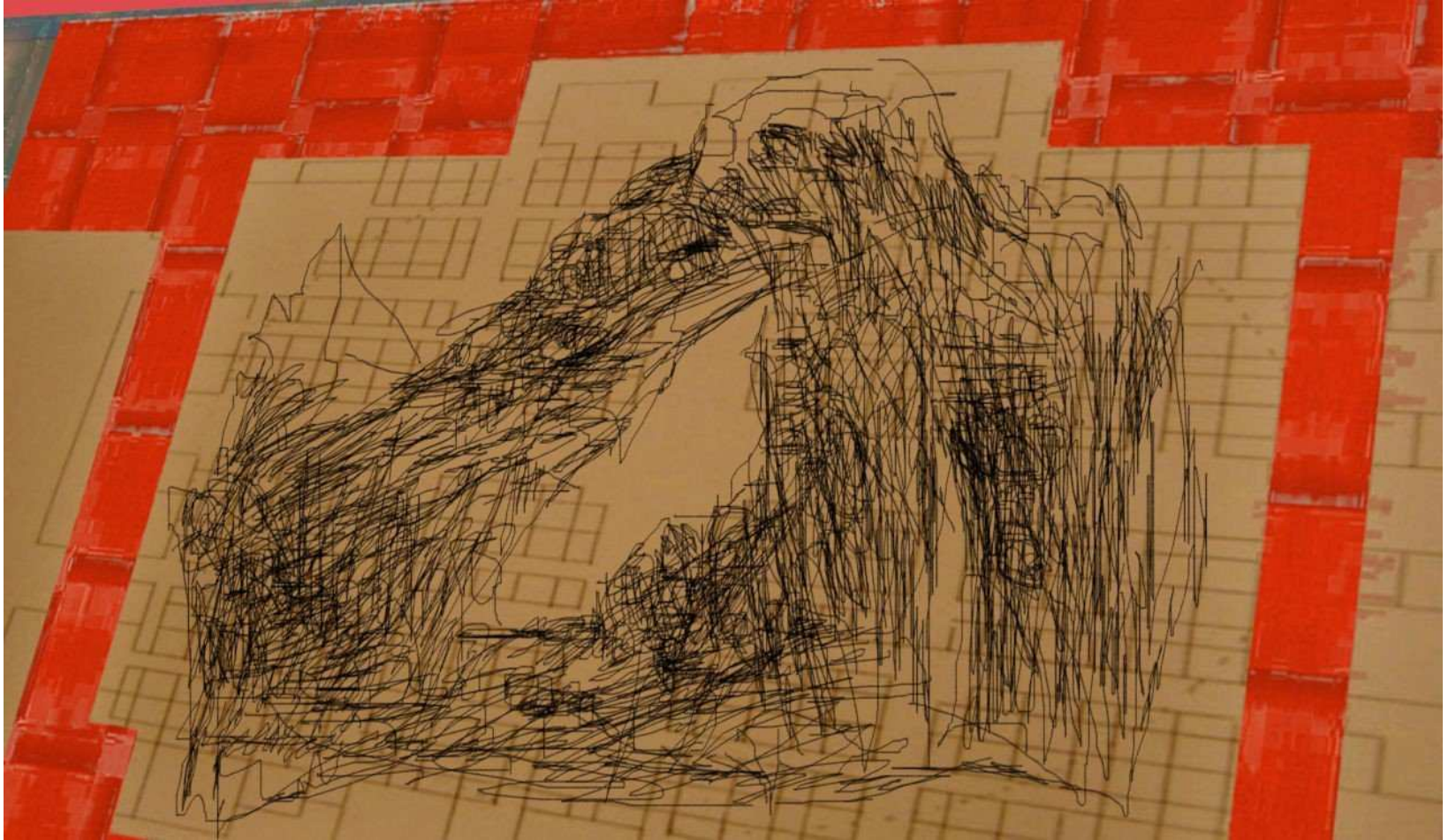




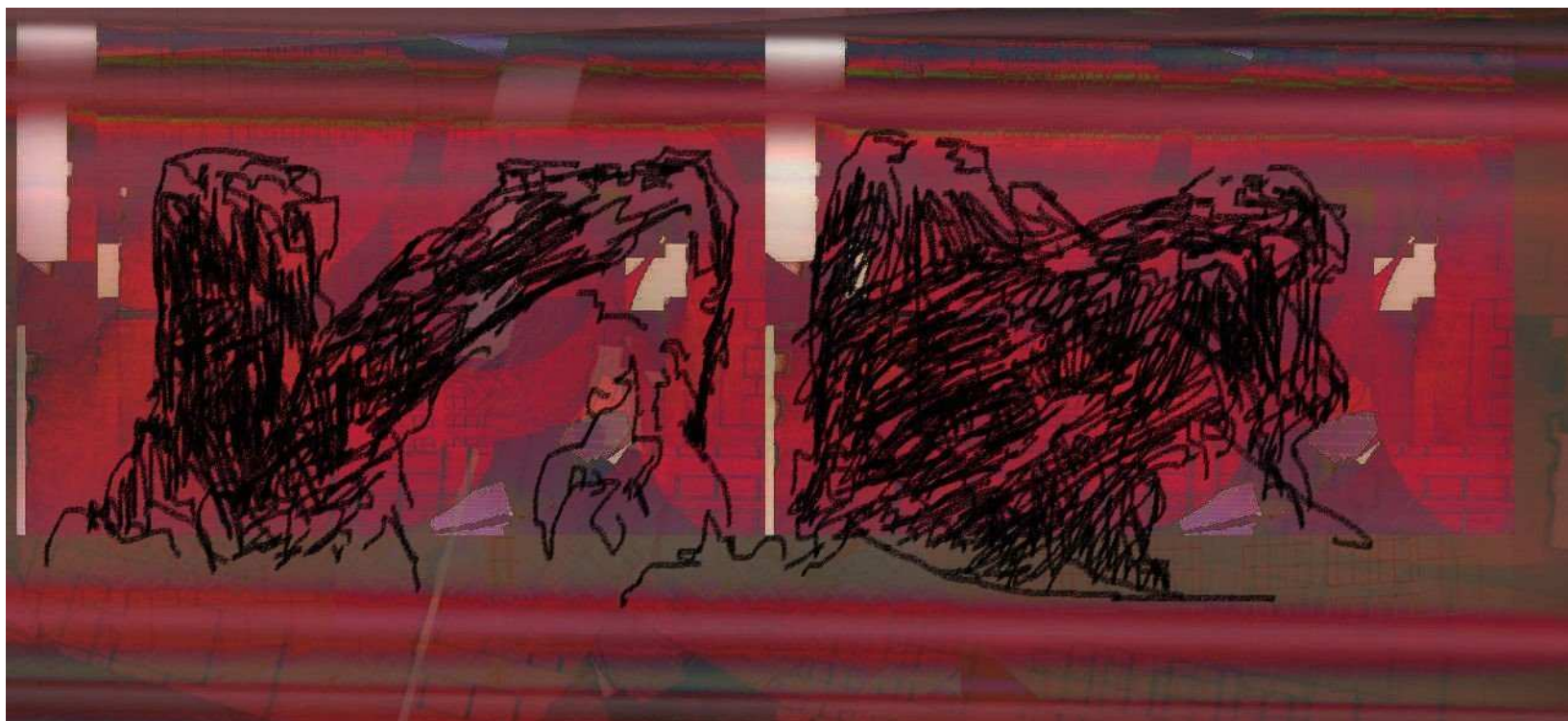


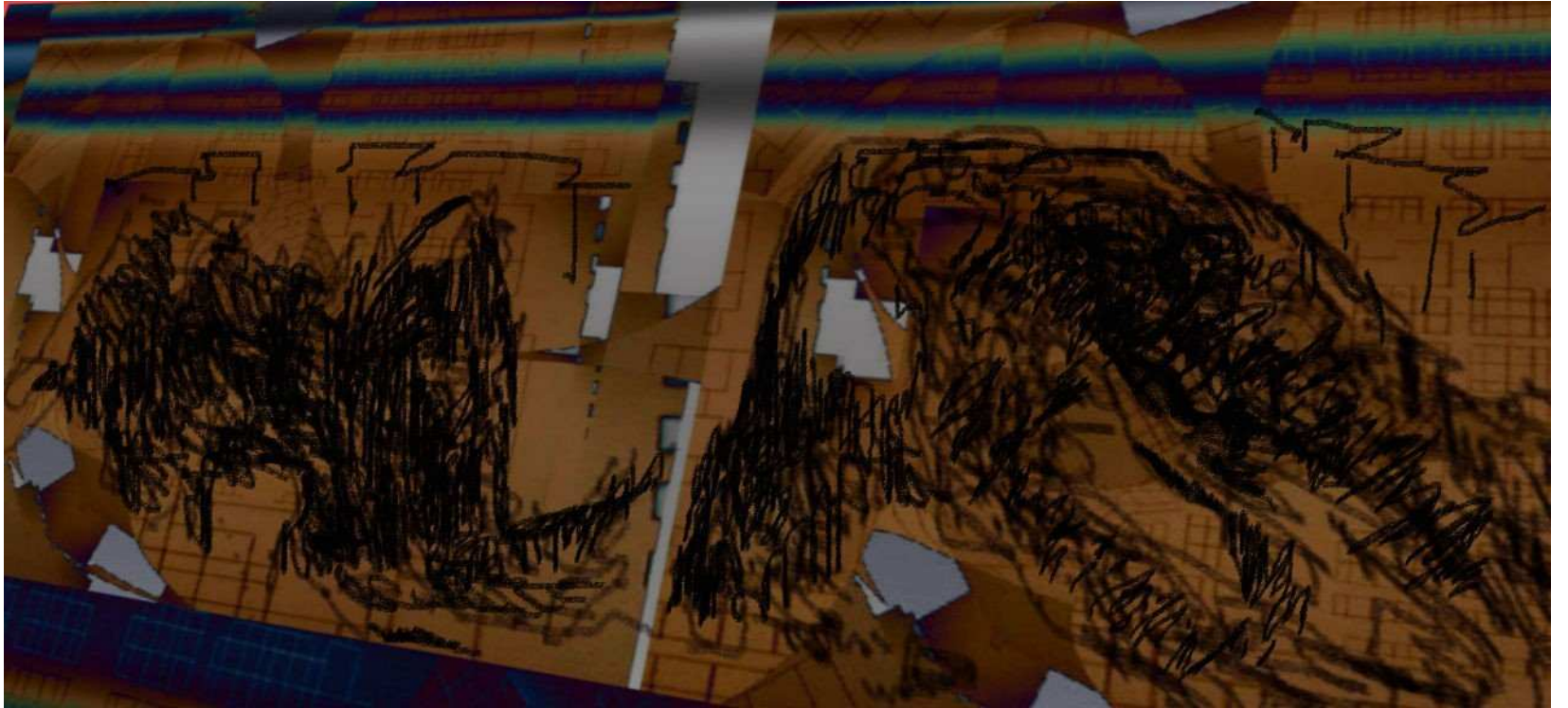


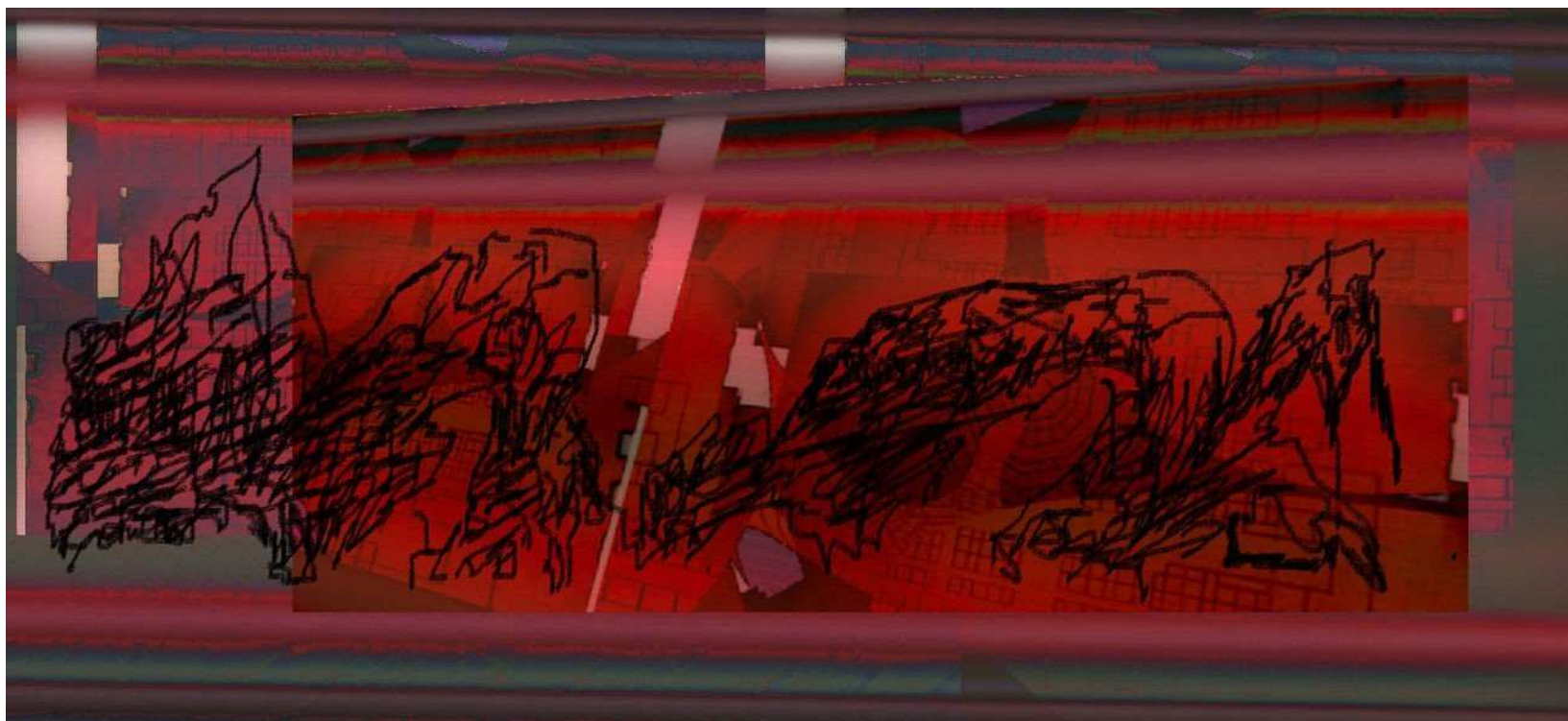




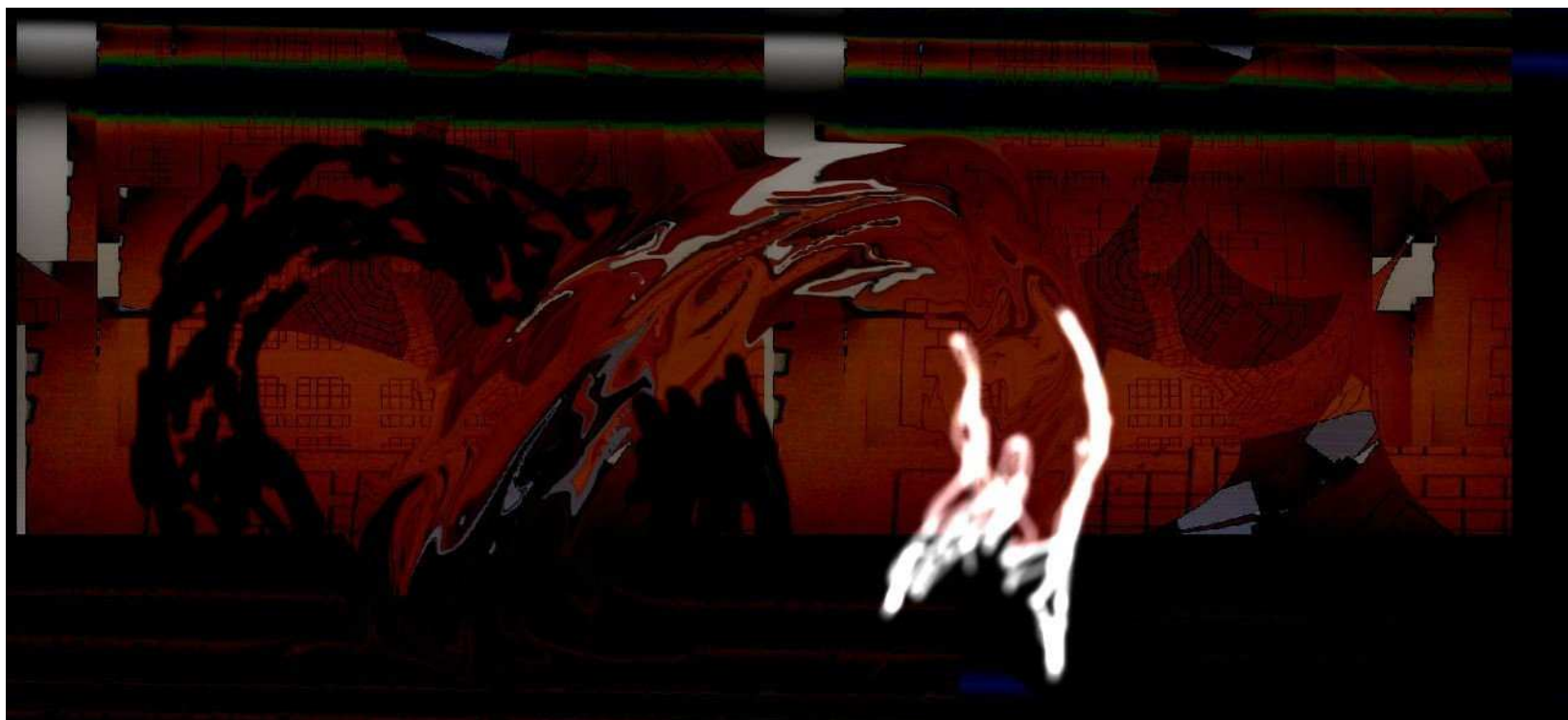


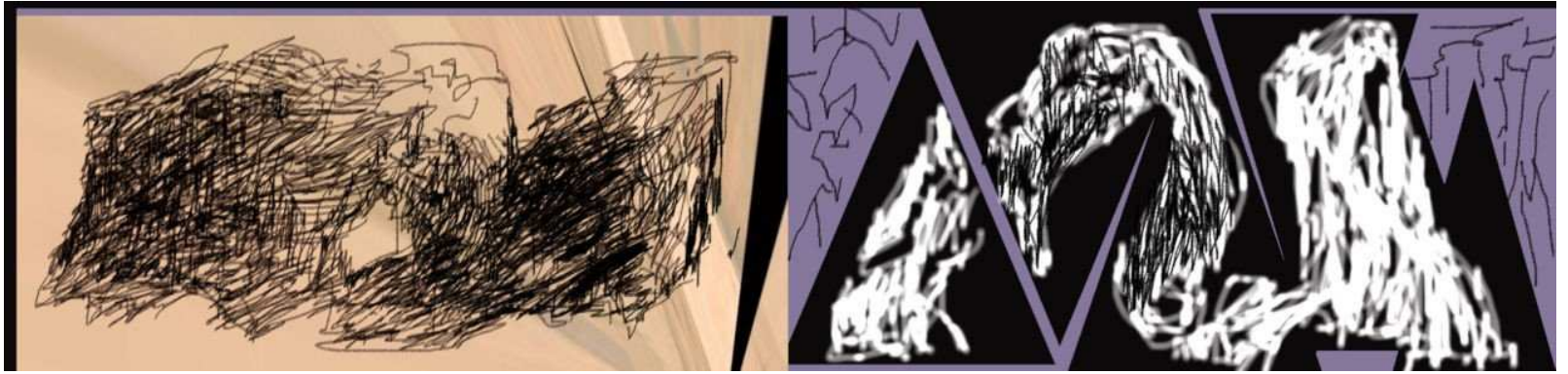






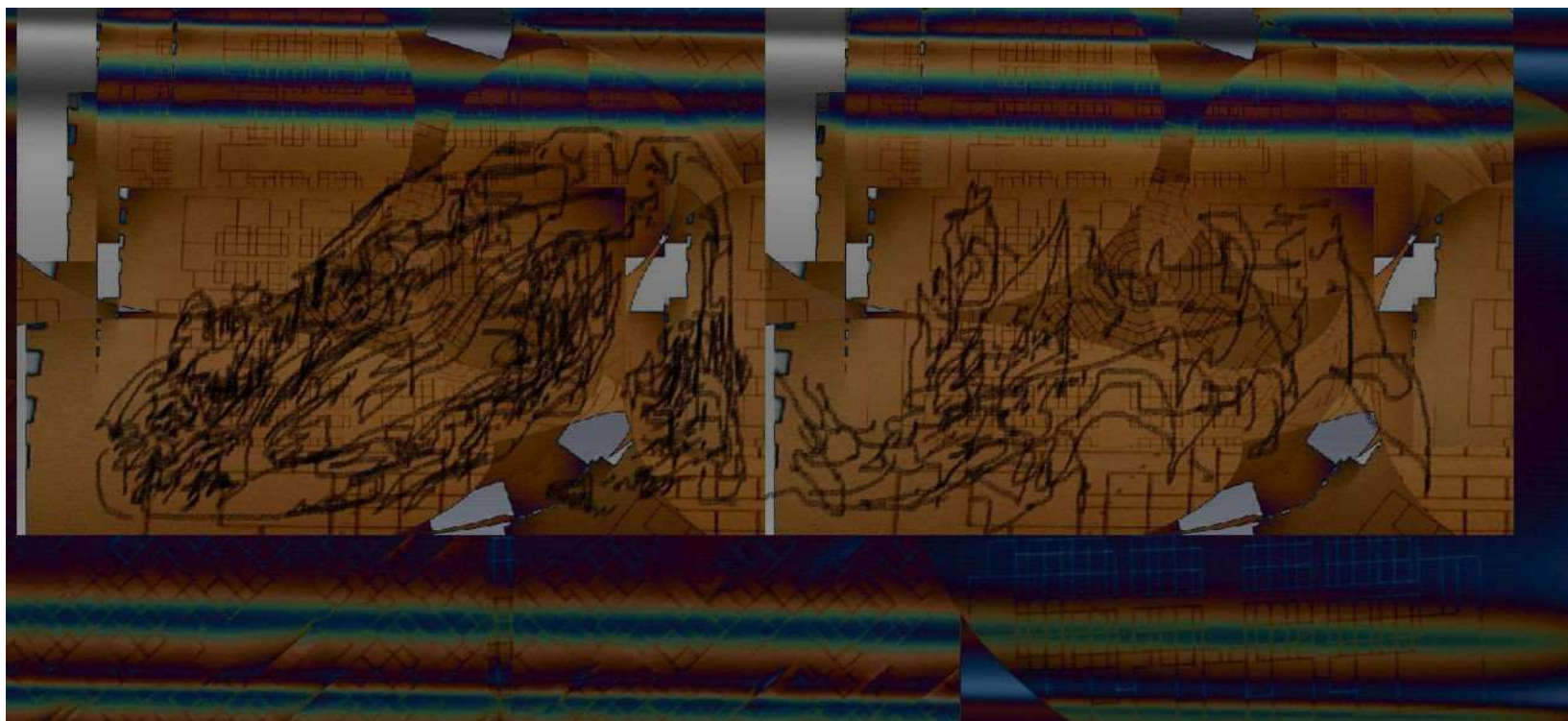






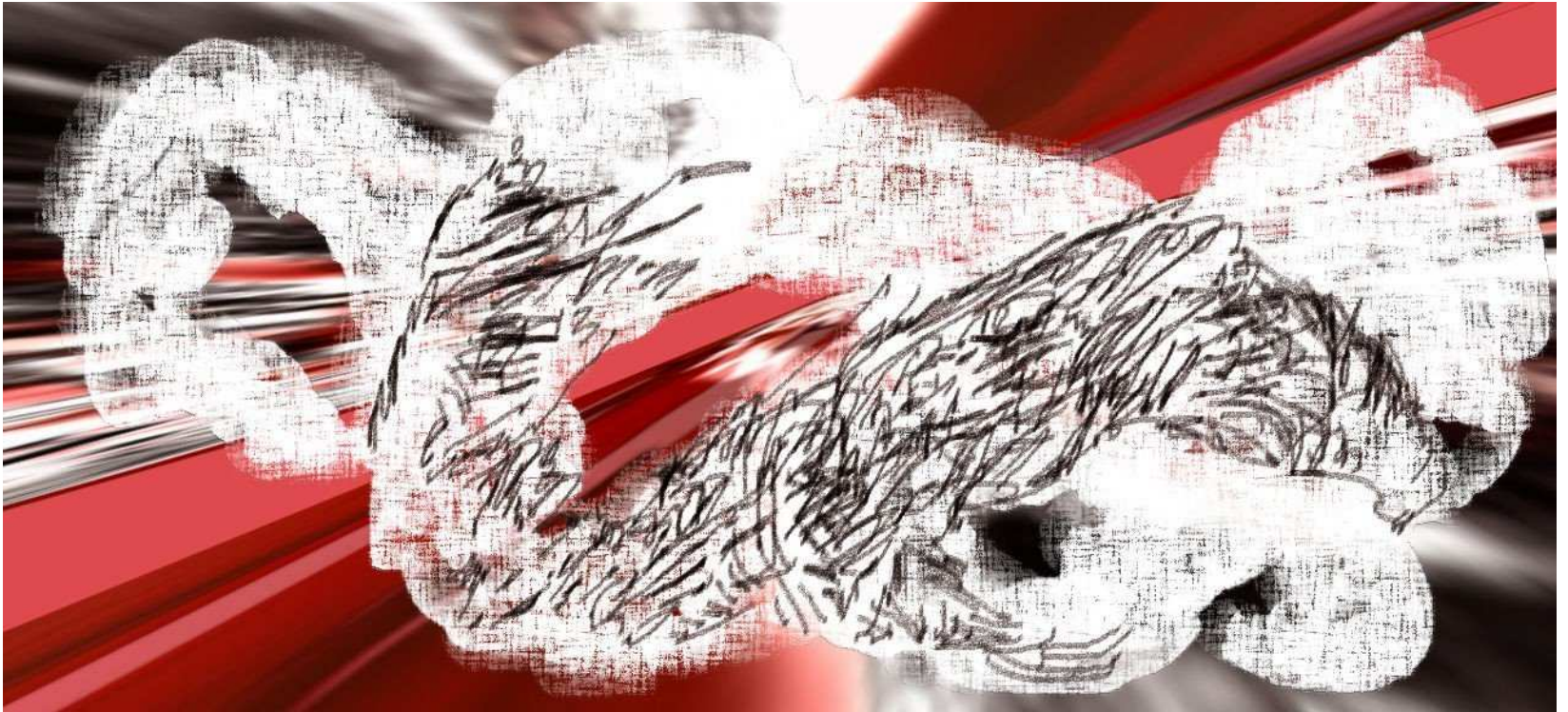




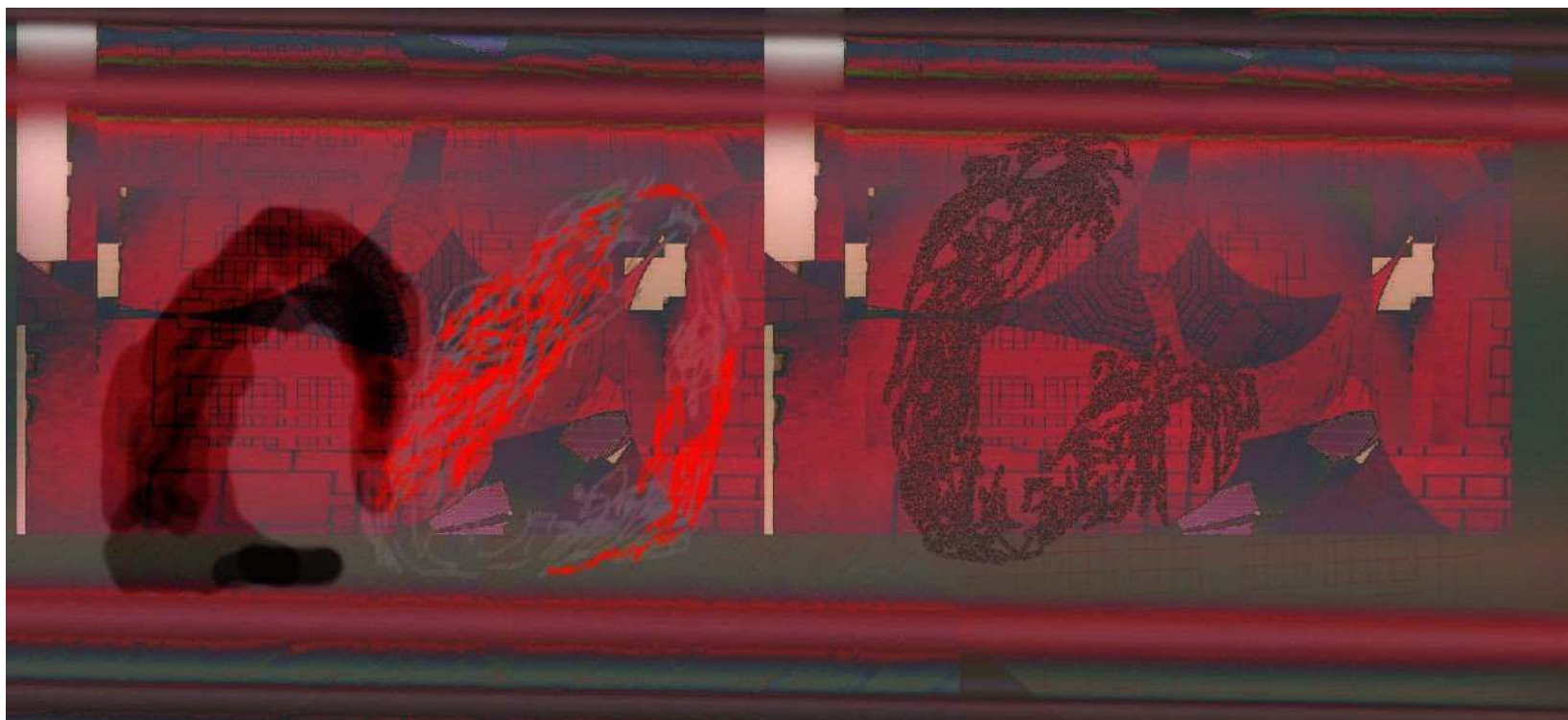


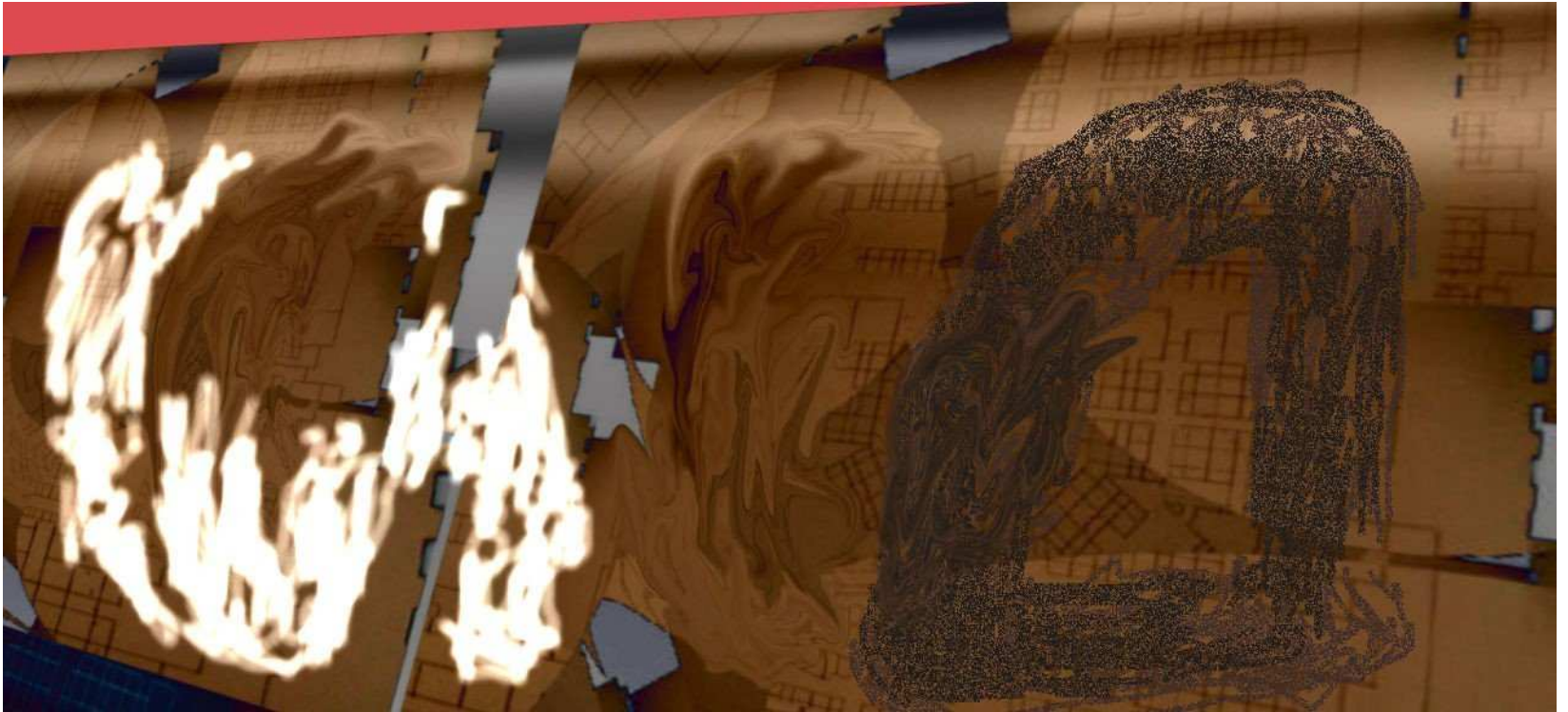






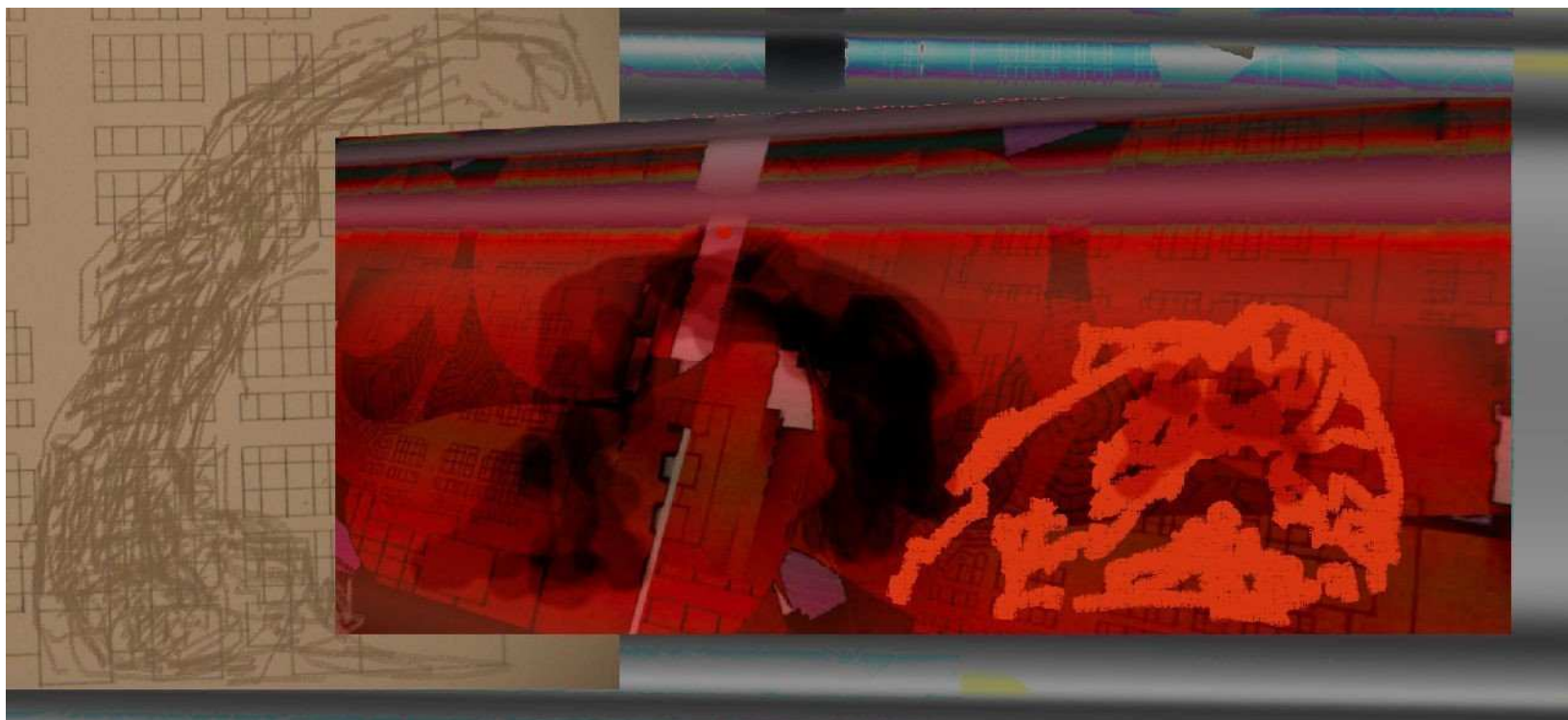
















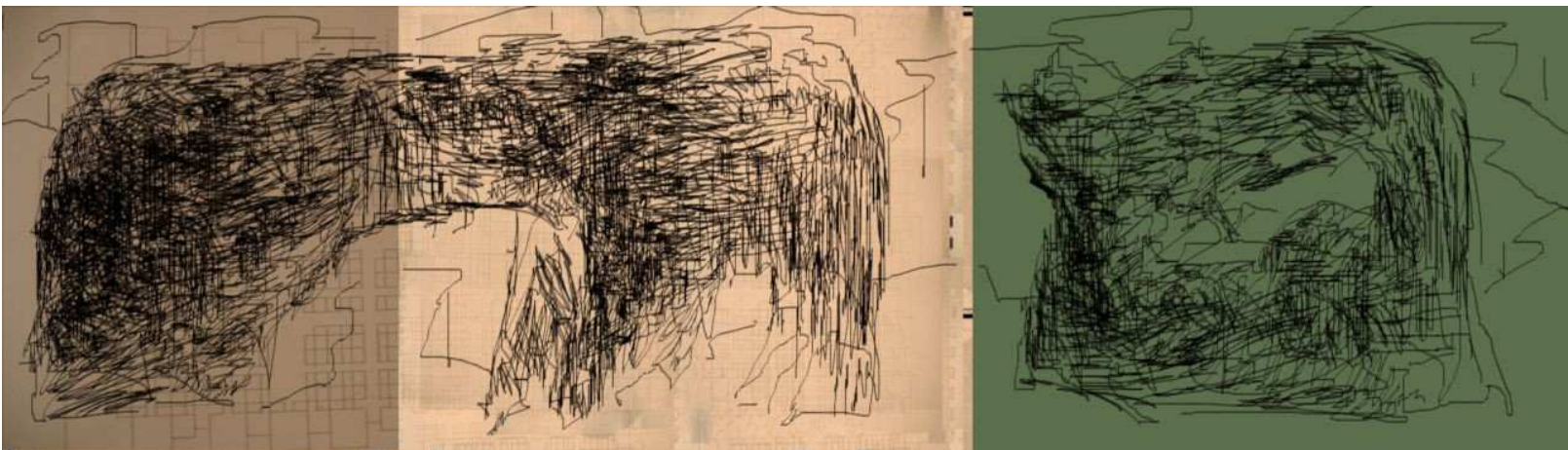


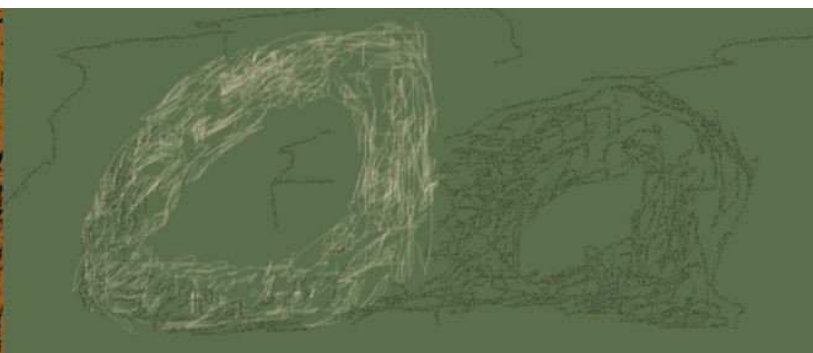


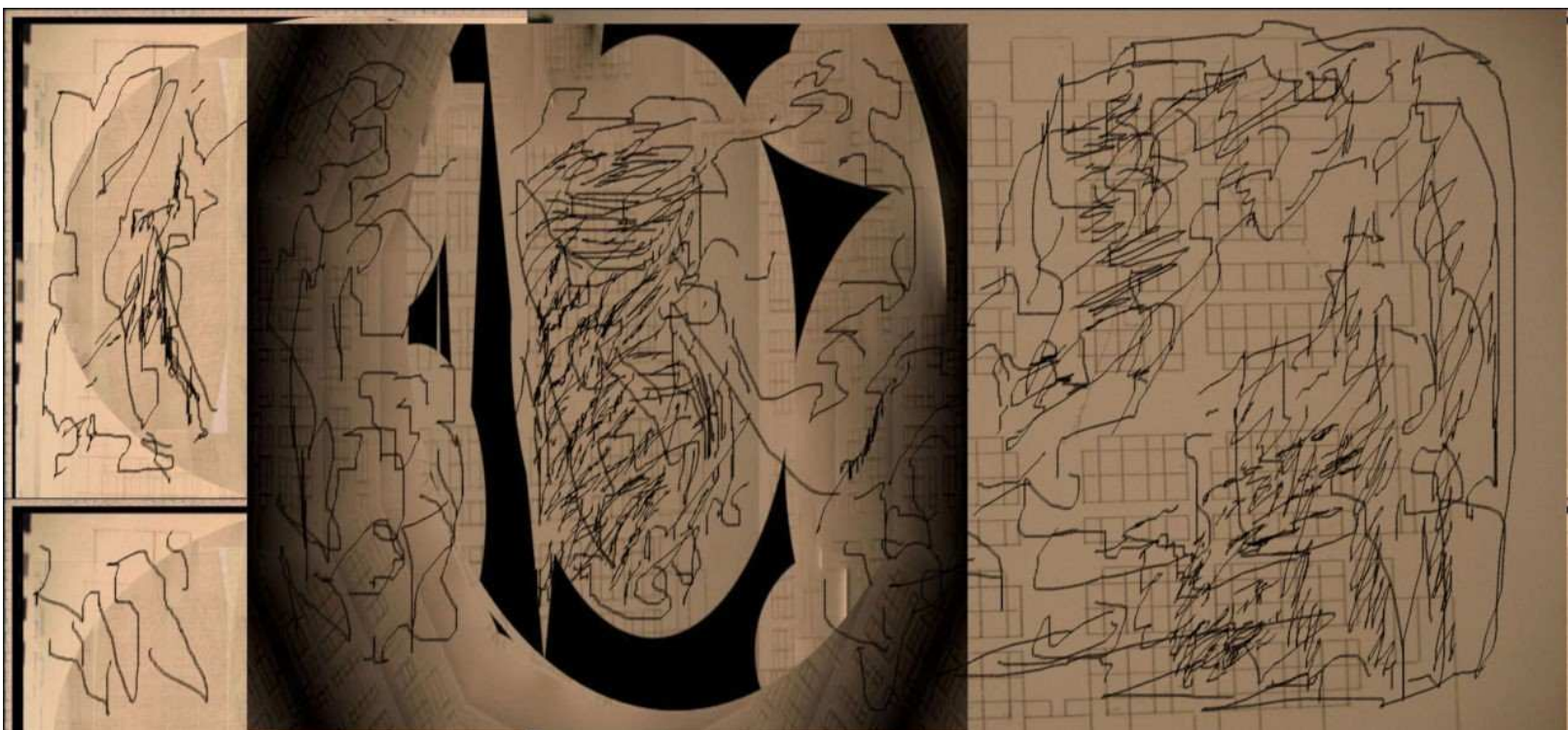




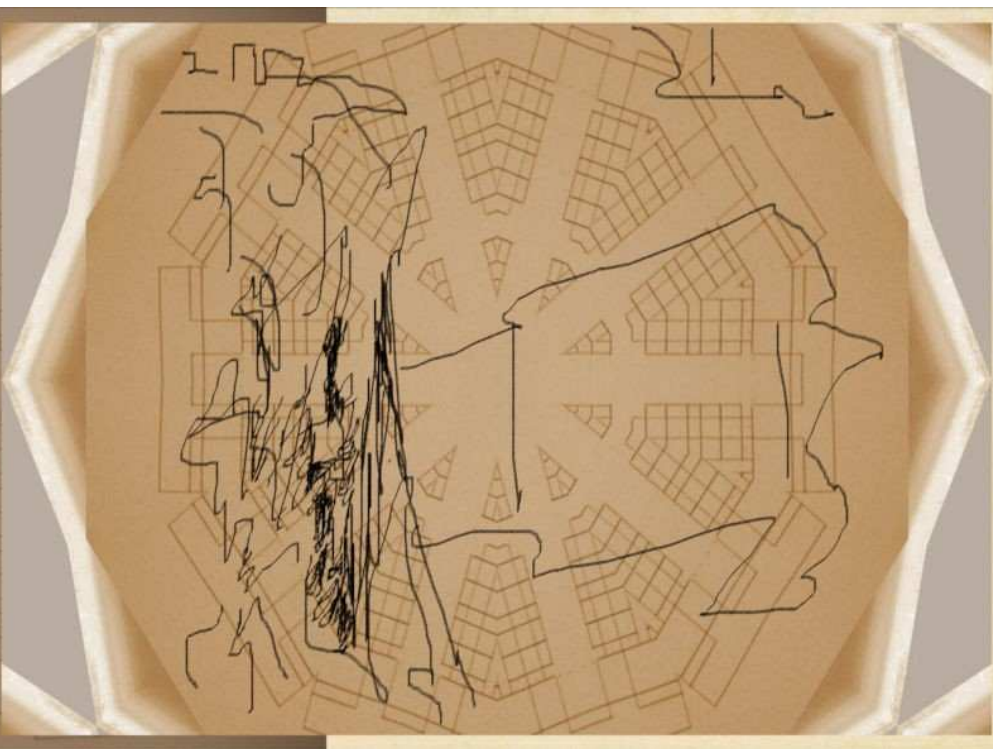
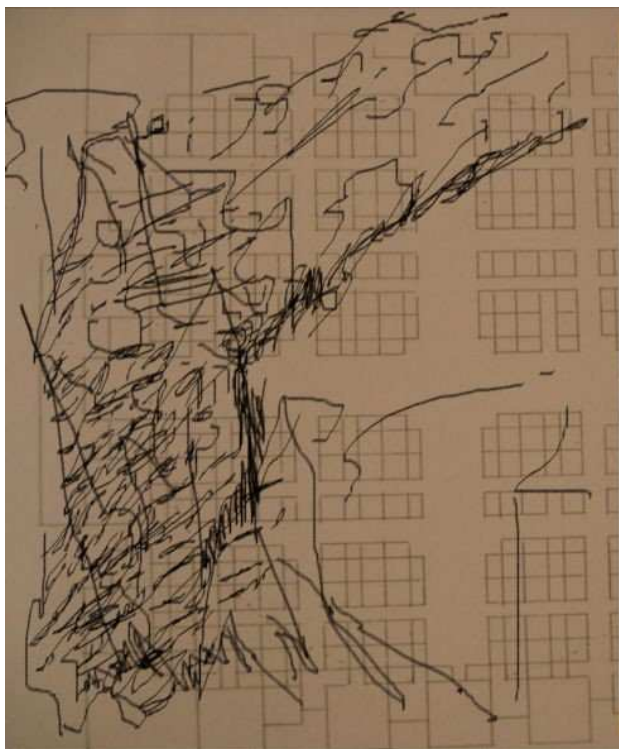






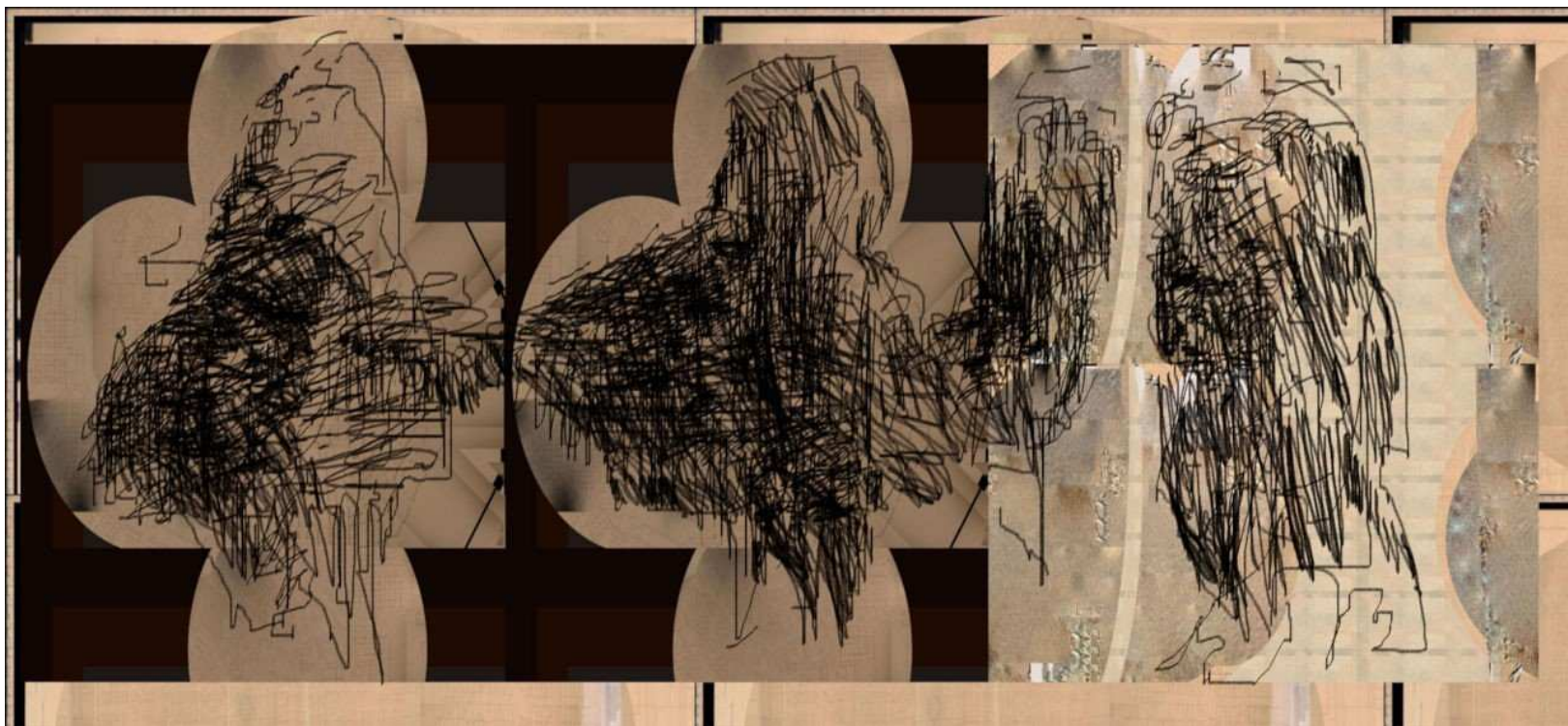




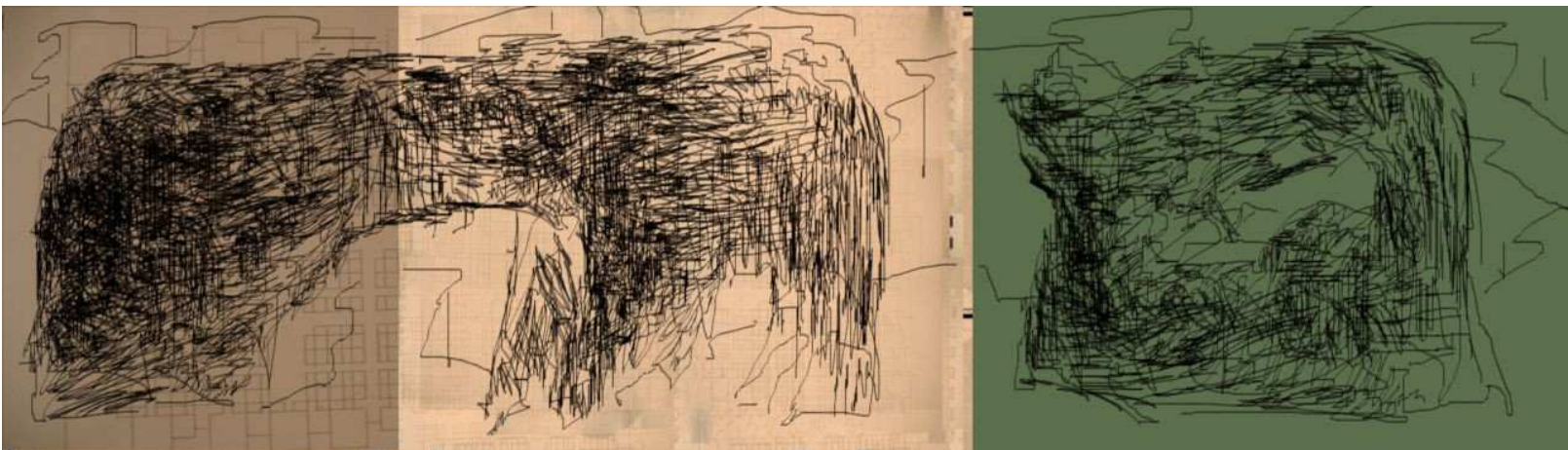








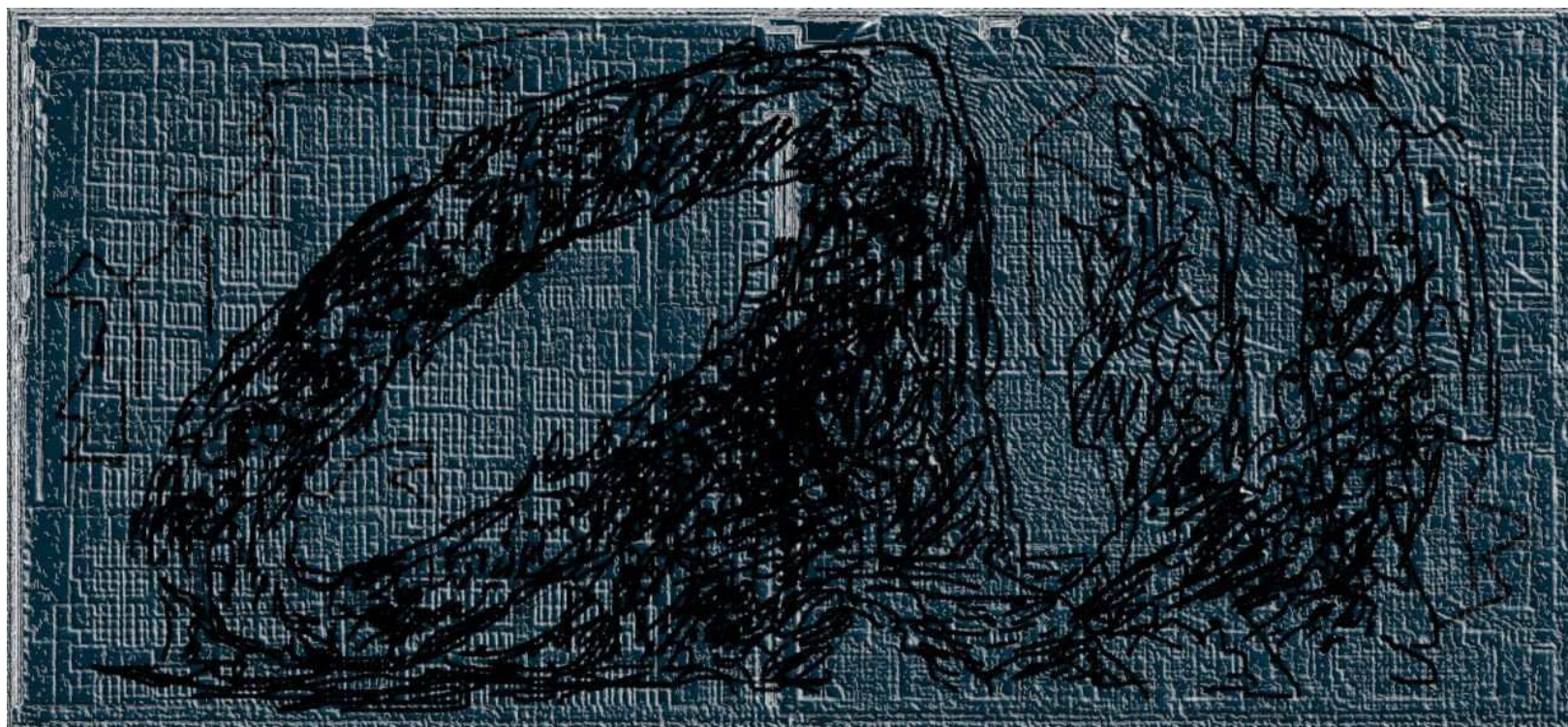




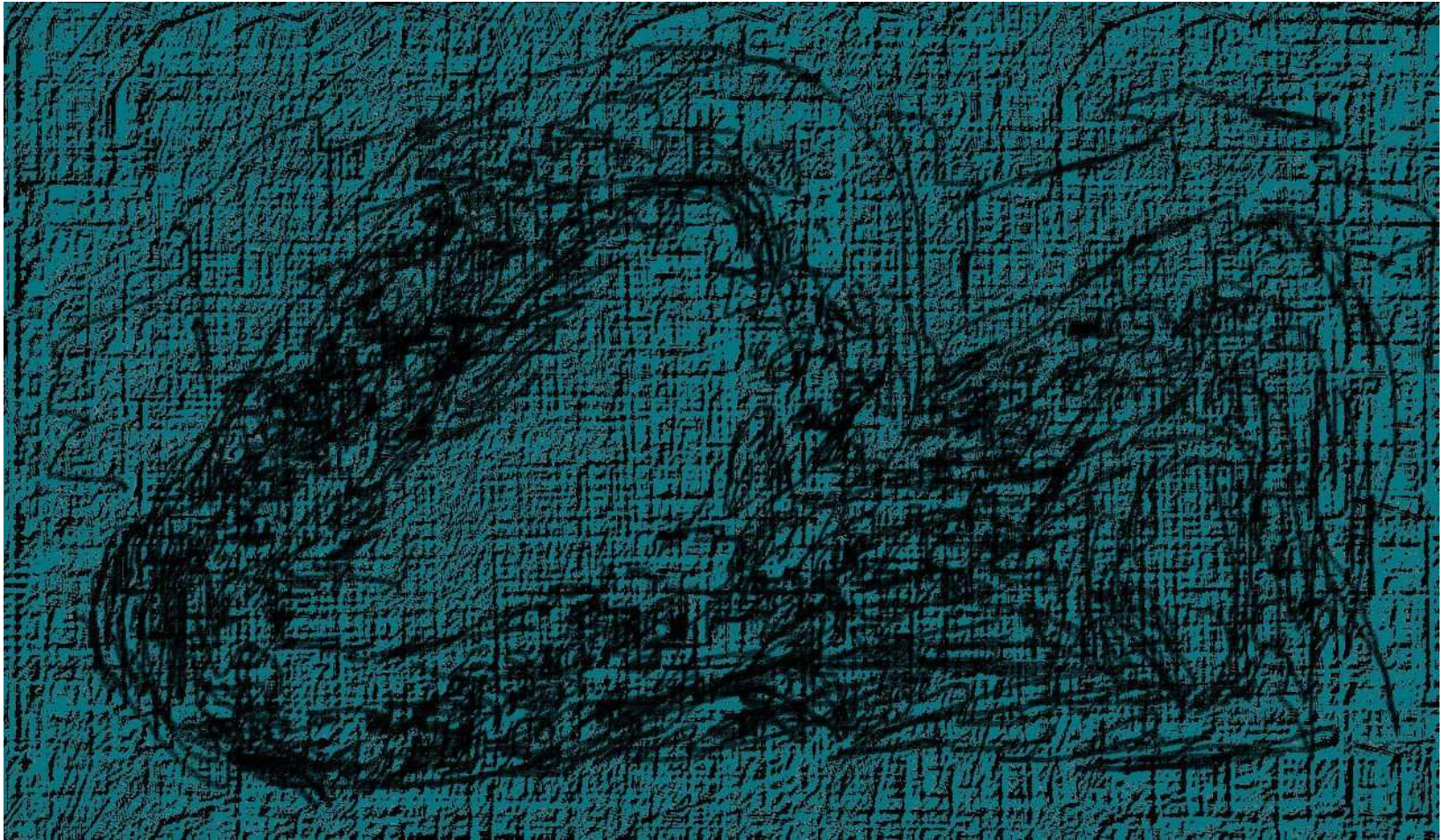




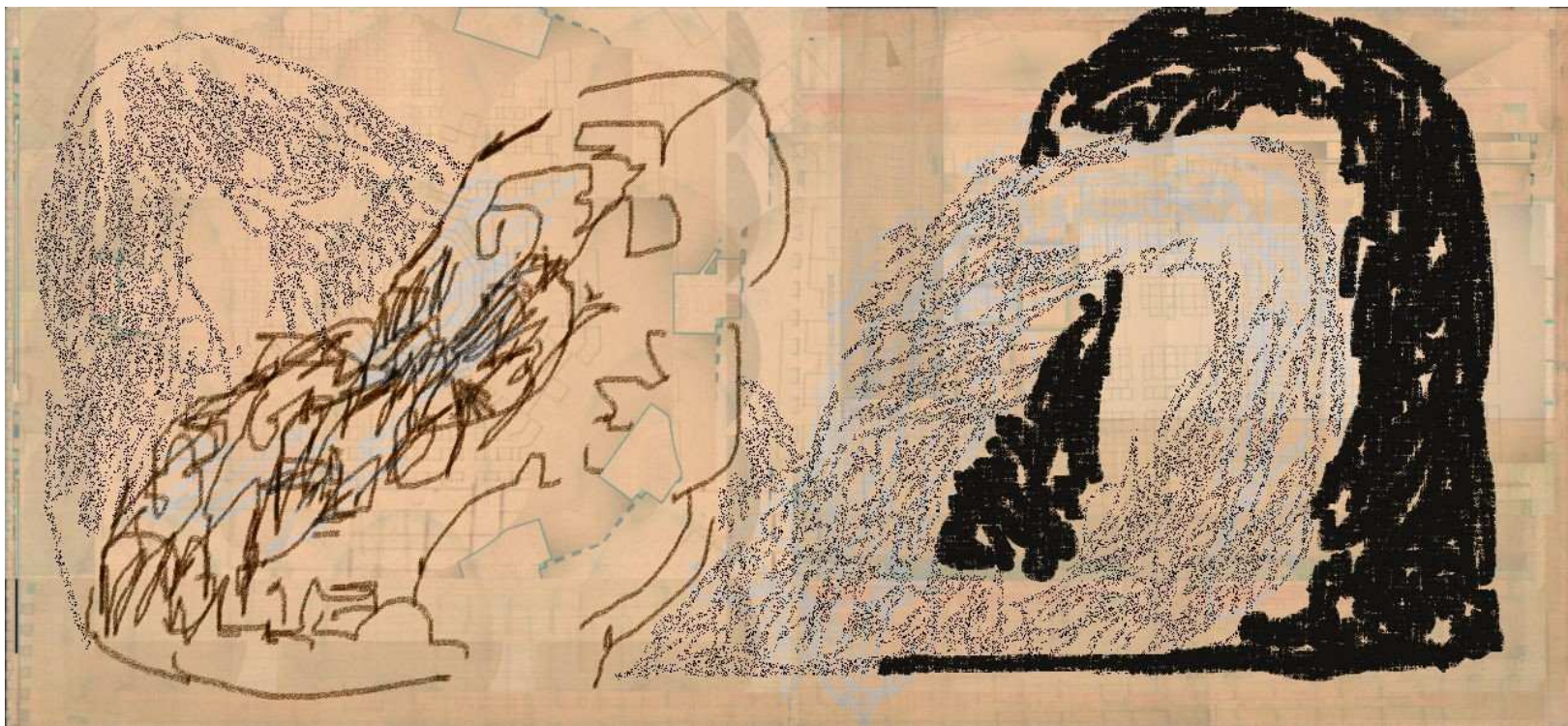




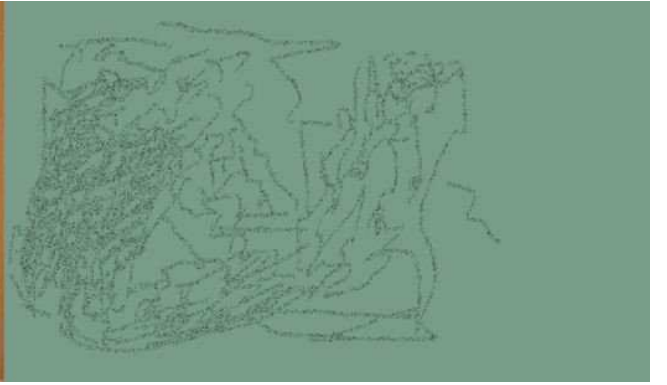


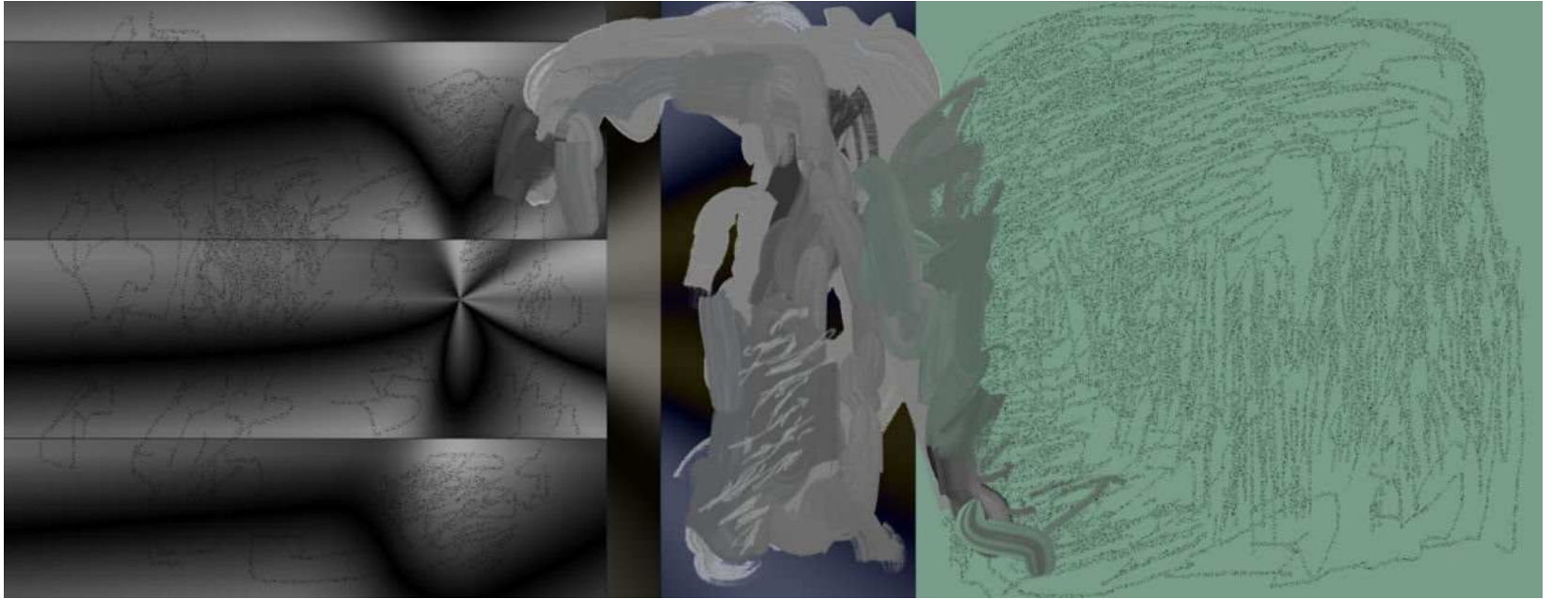


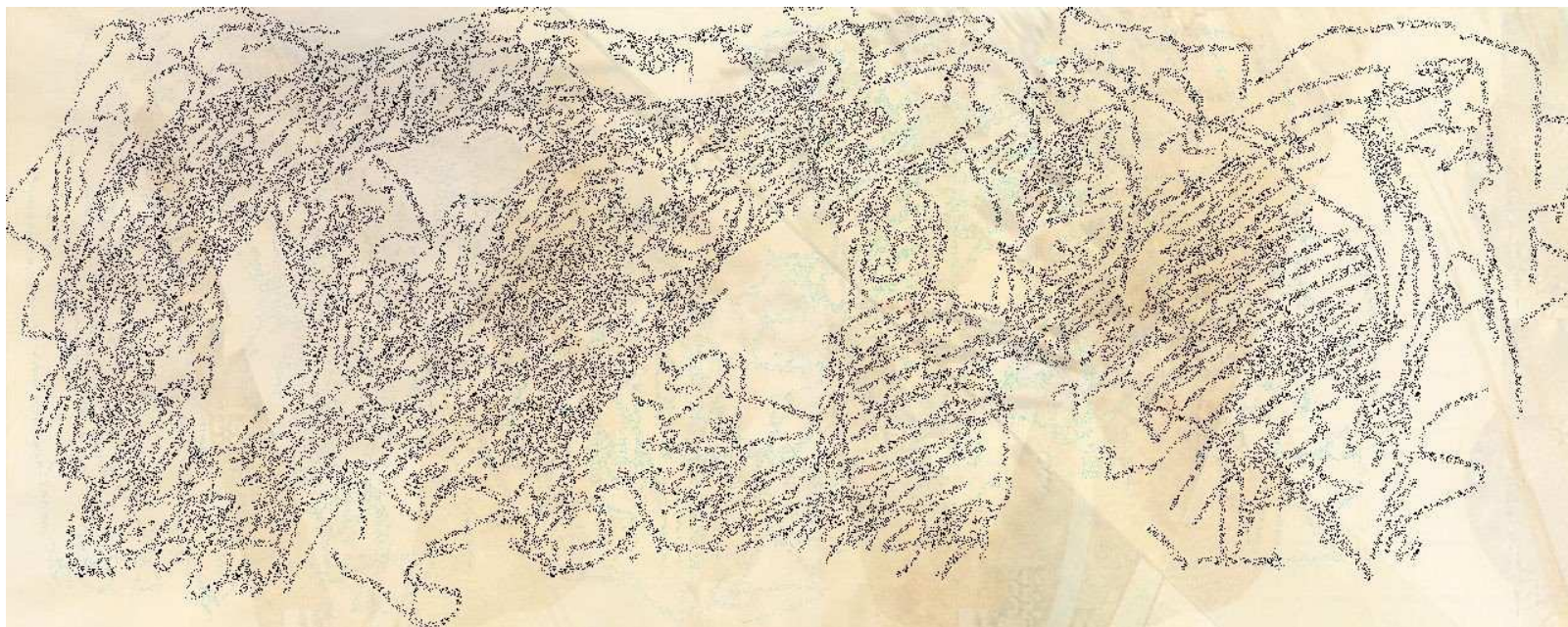




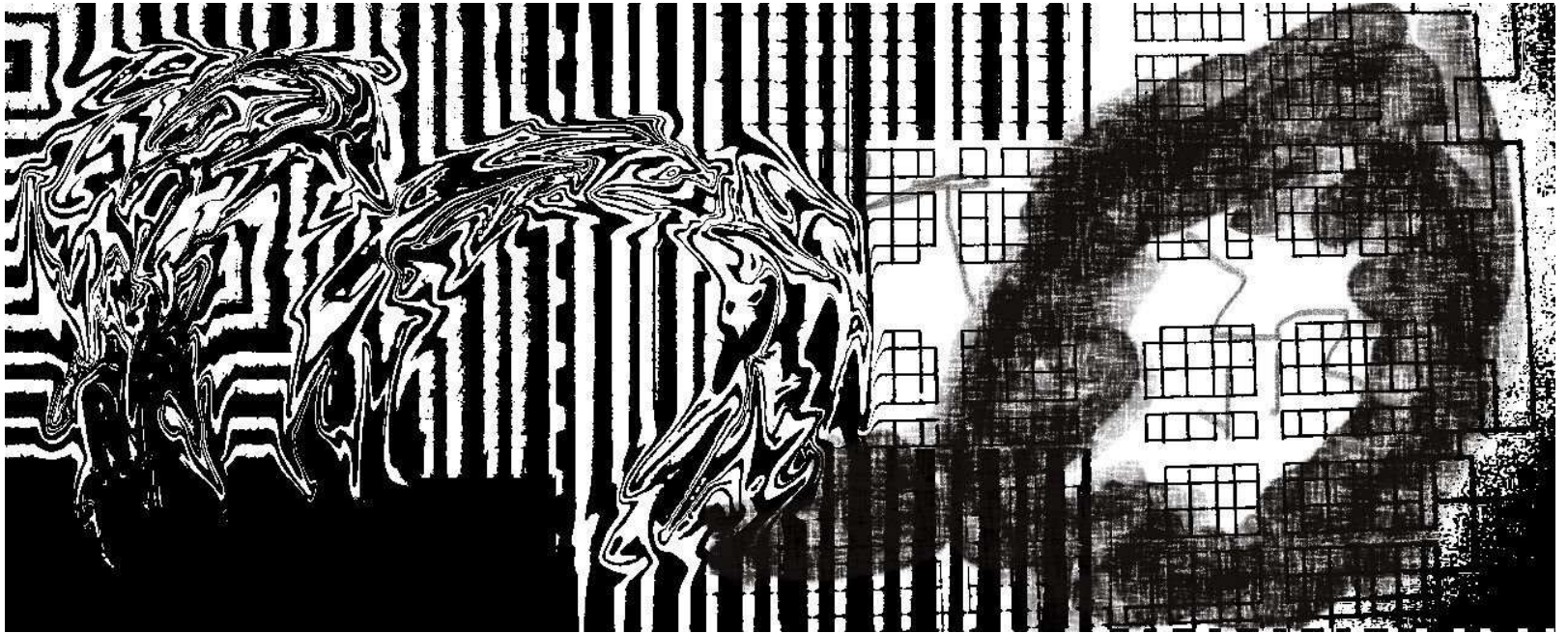


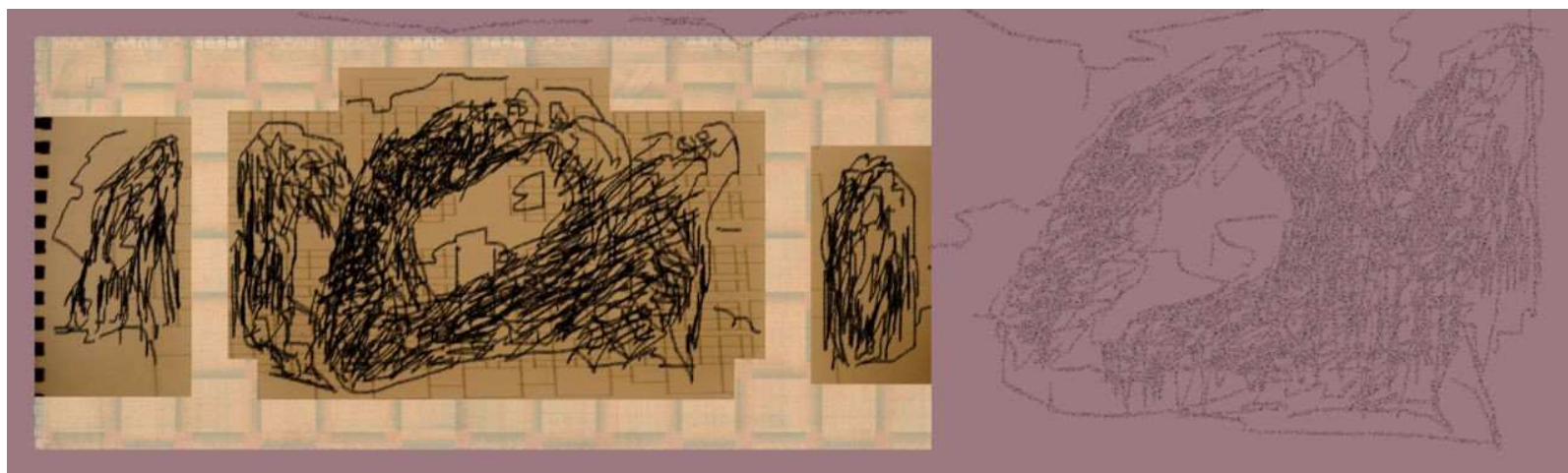


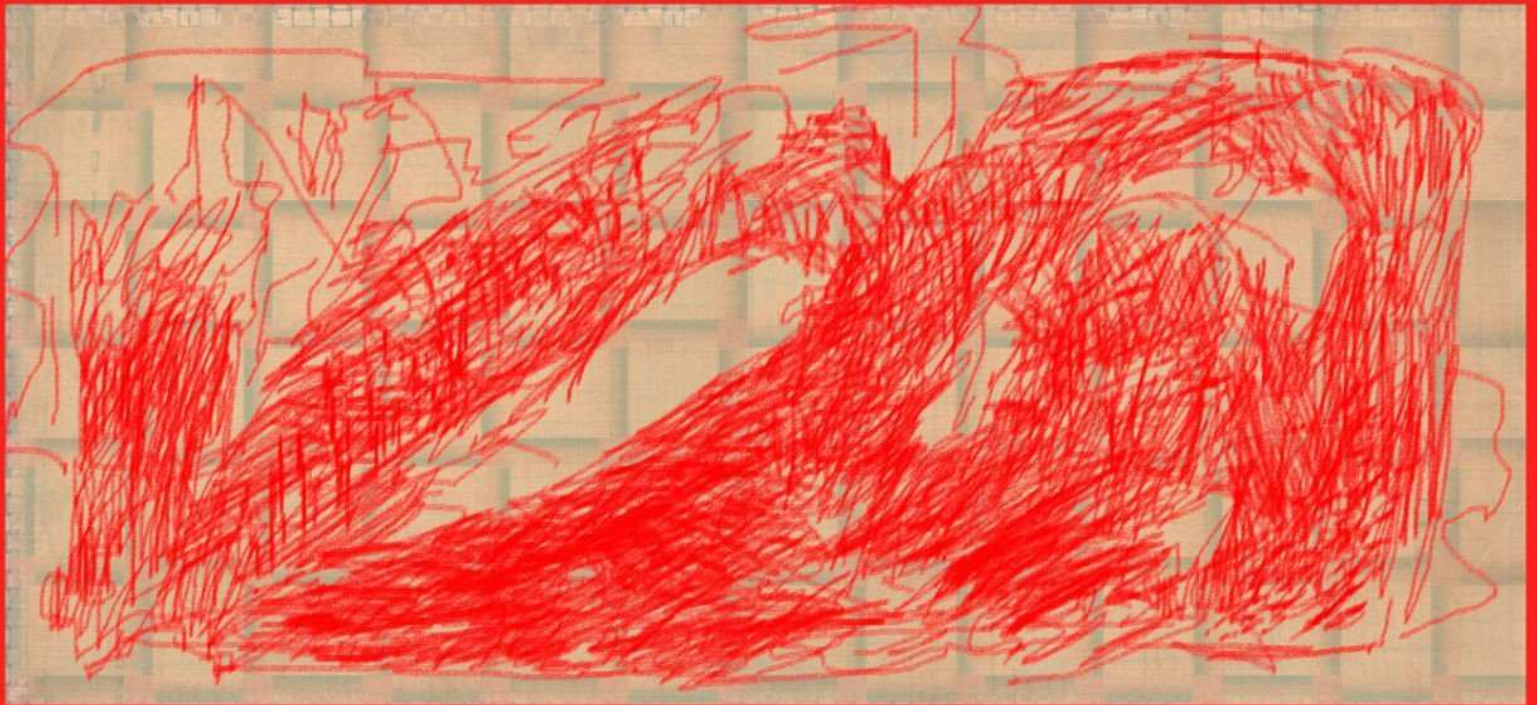








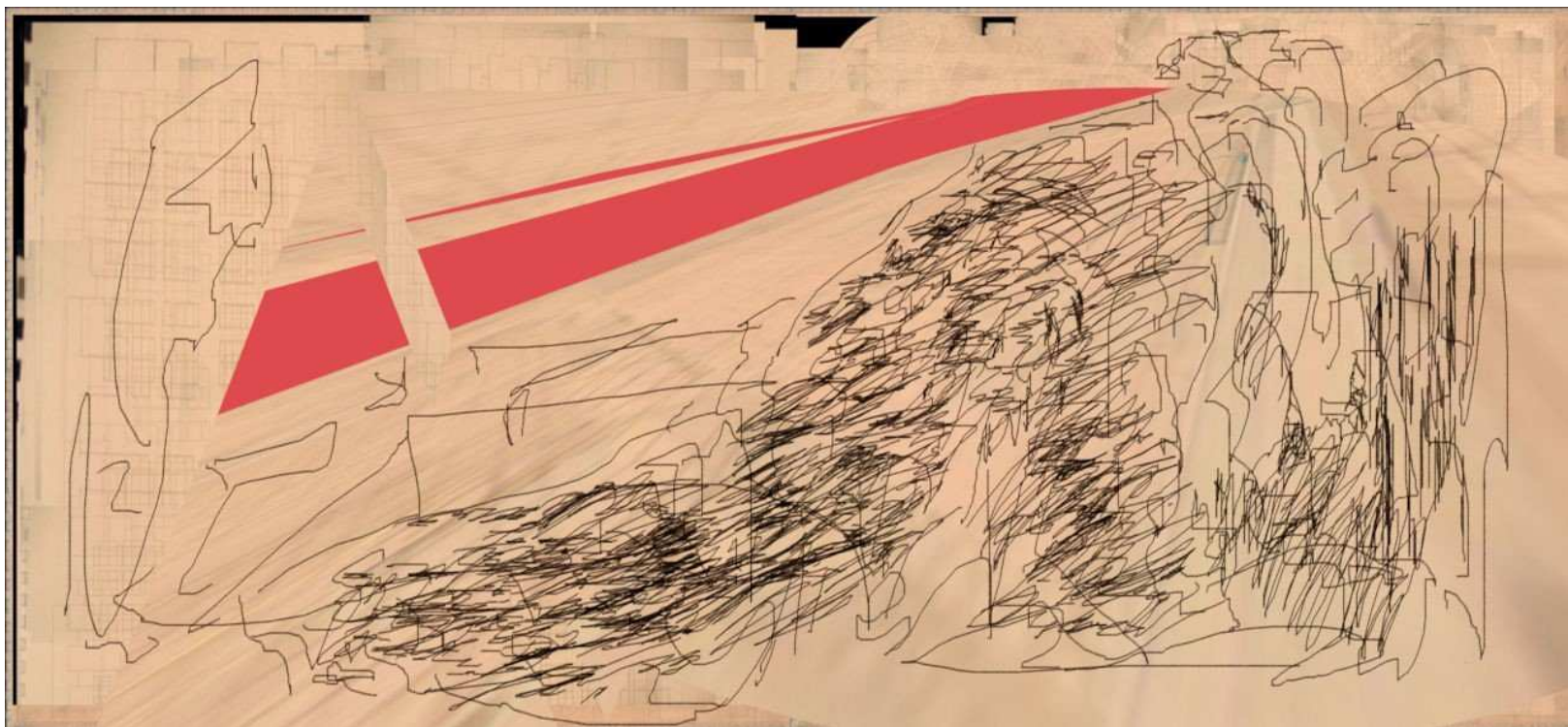






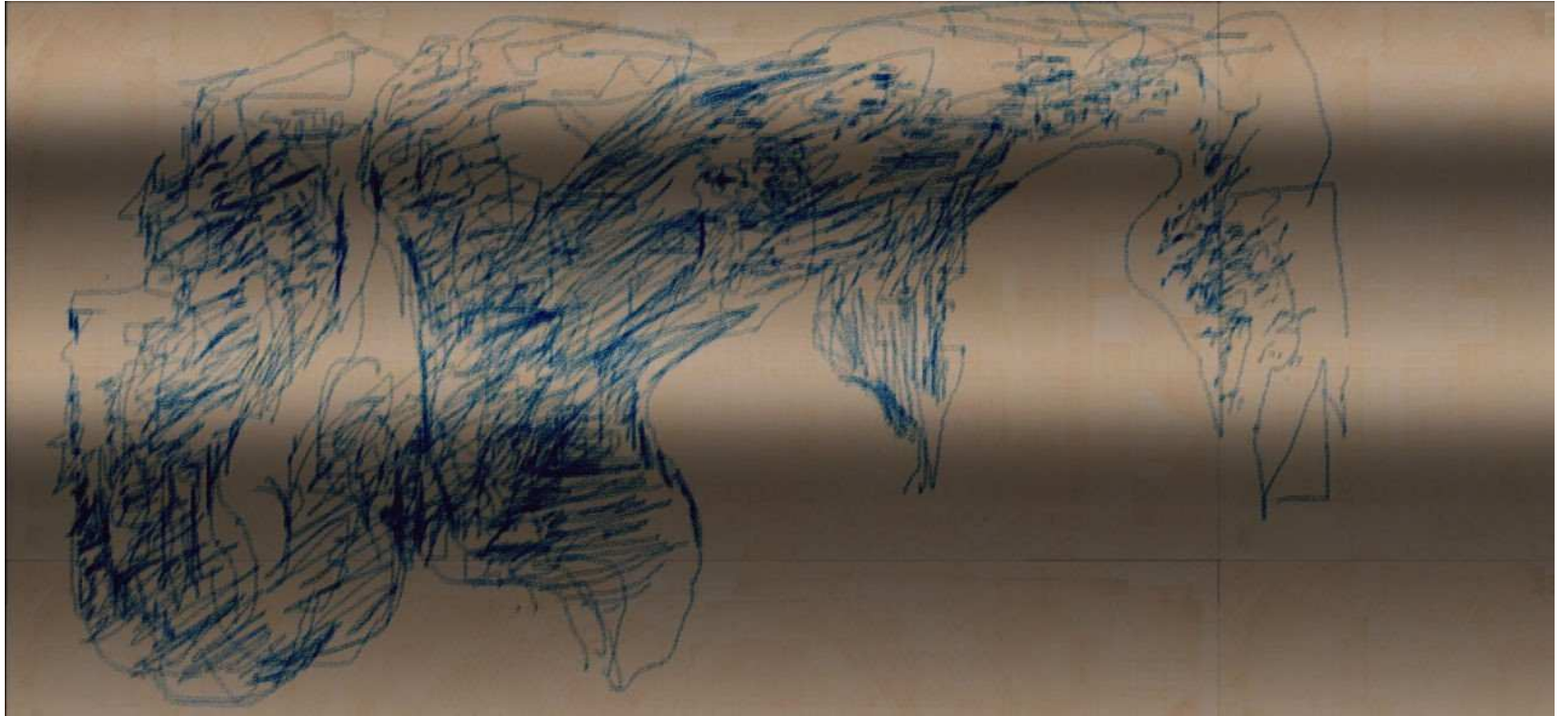


ARCH DECOMPRESSION CHAMBER CHAMBER

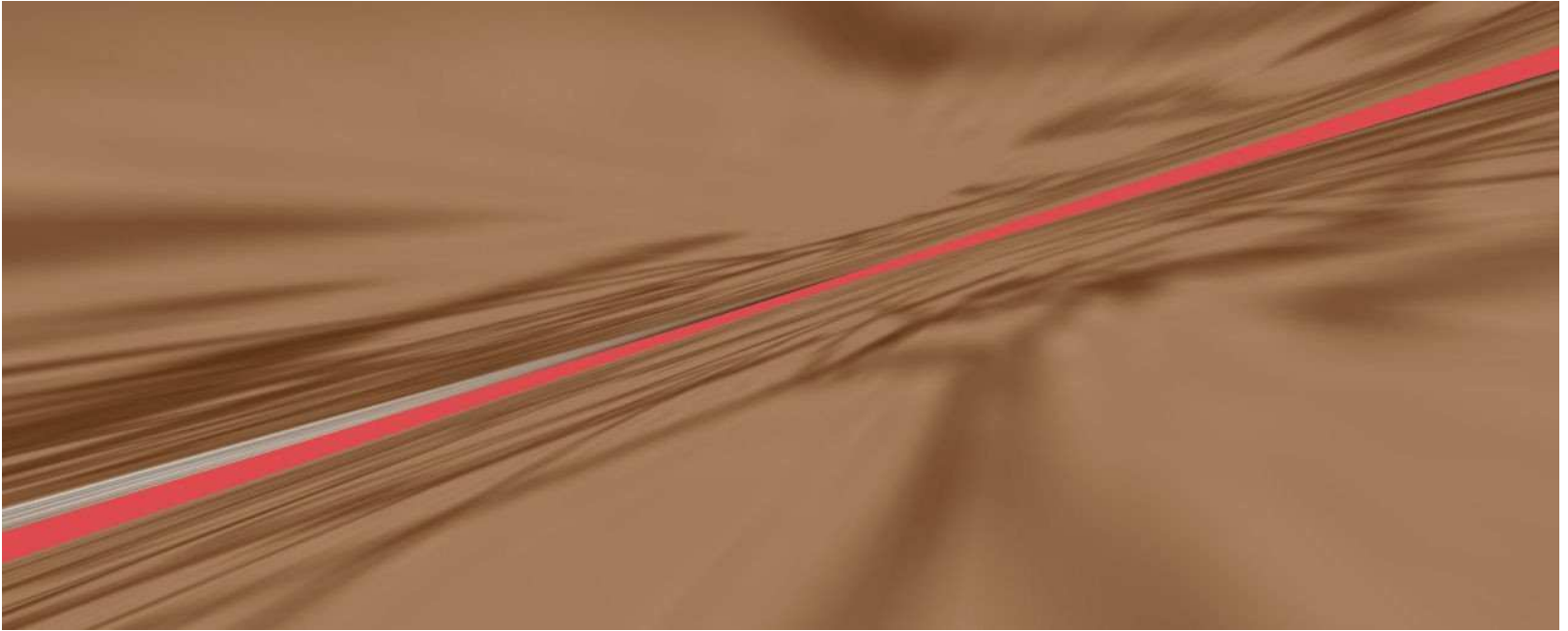












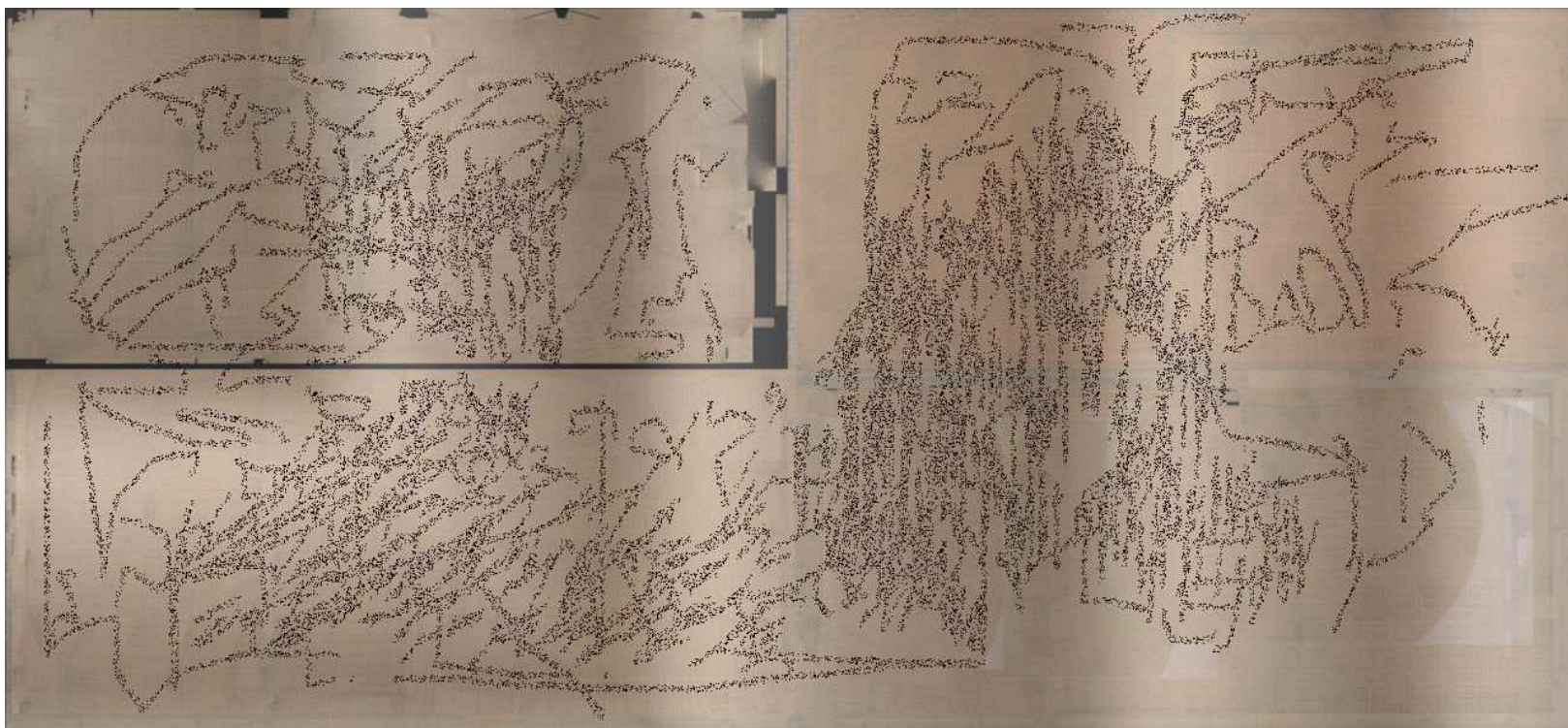




*REMEMBERING REMEMBRANCE IN A MEMORY*

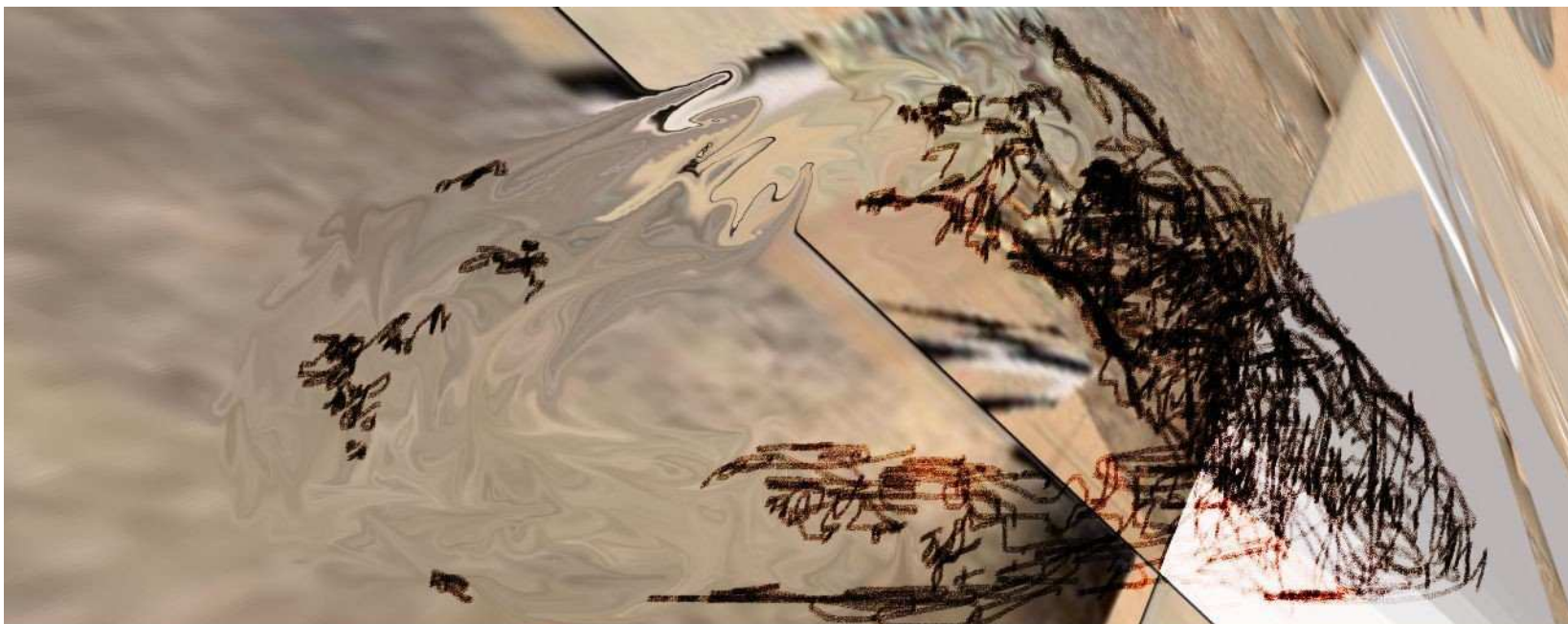












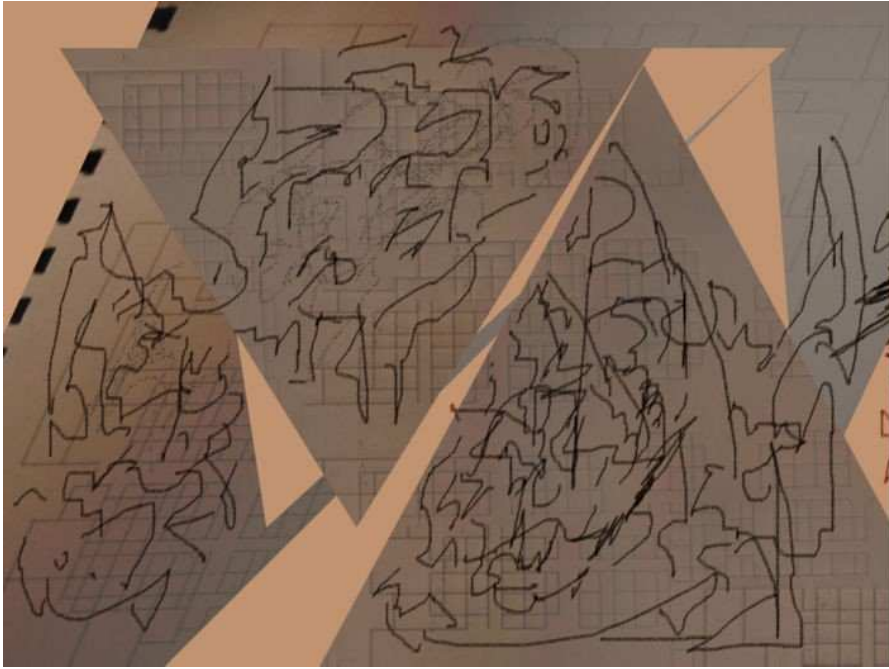
*LANDSCAPE EYES OF GLASSOSCHURO METAMORPHOSIS OF SYMBOLISM*



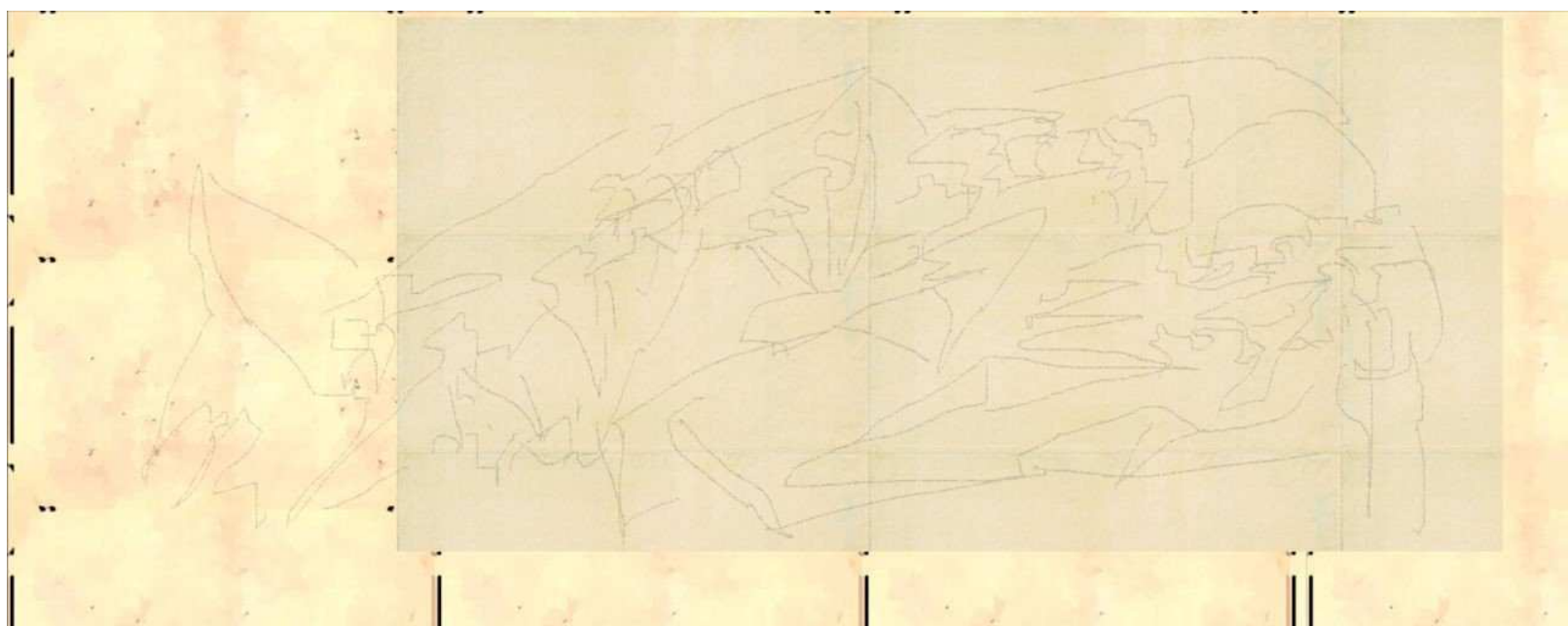


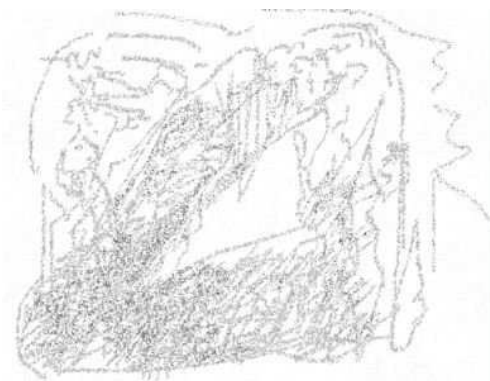


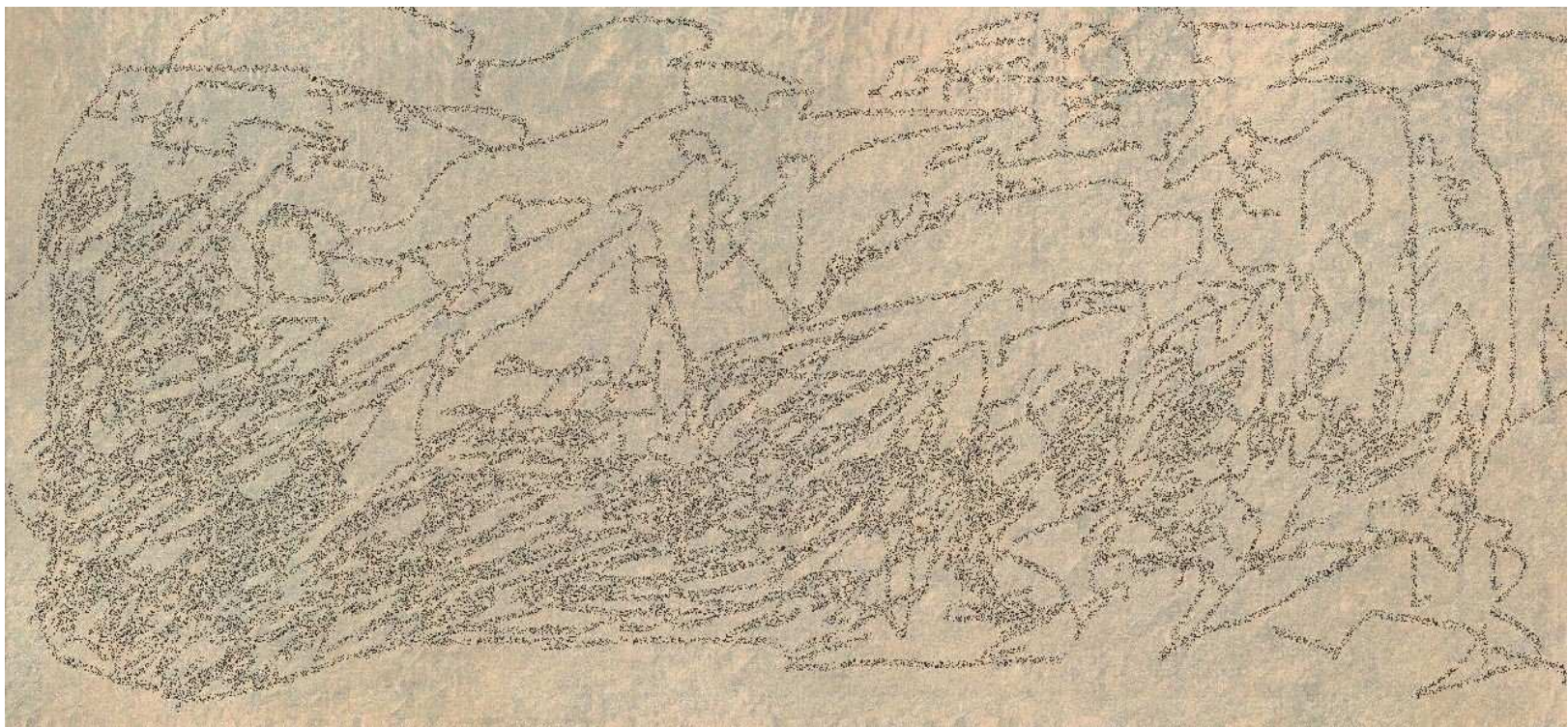




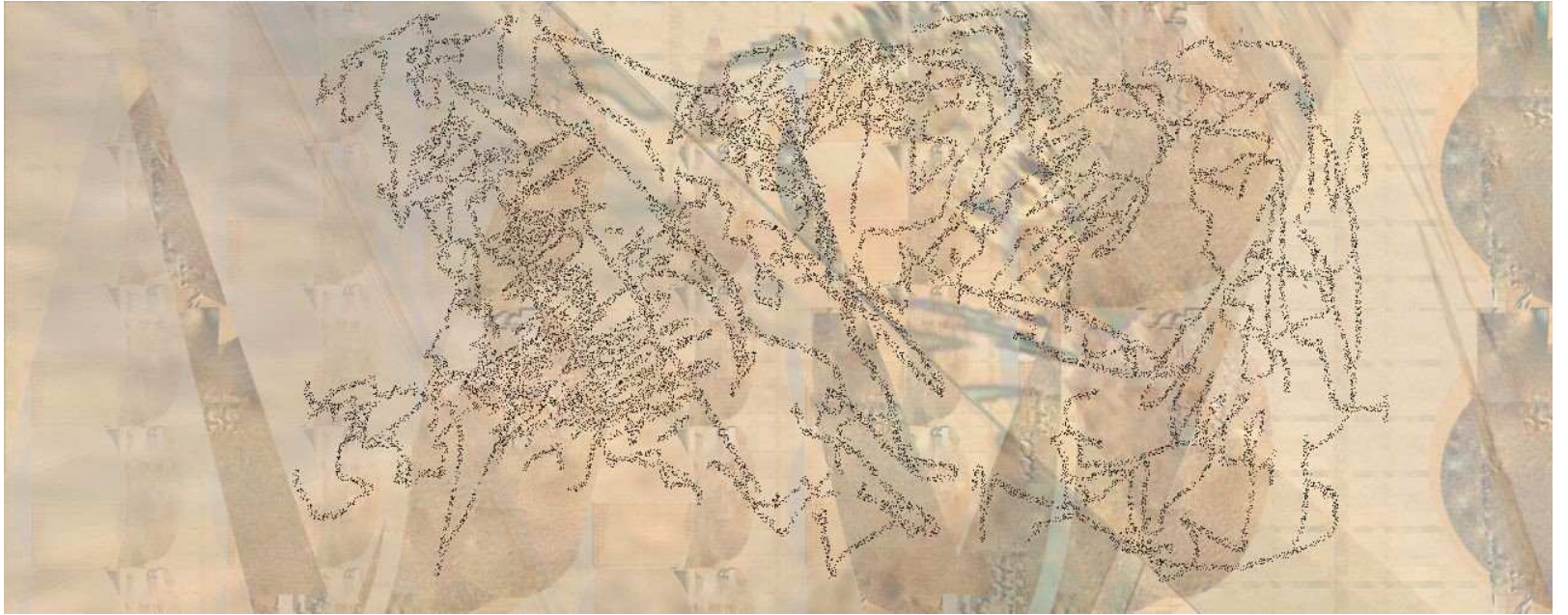


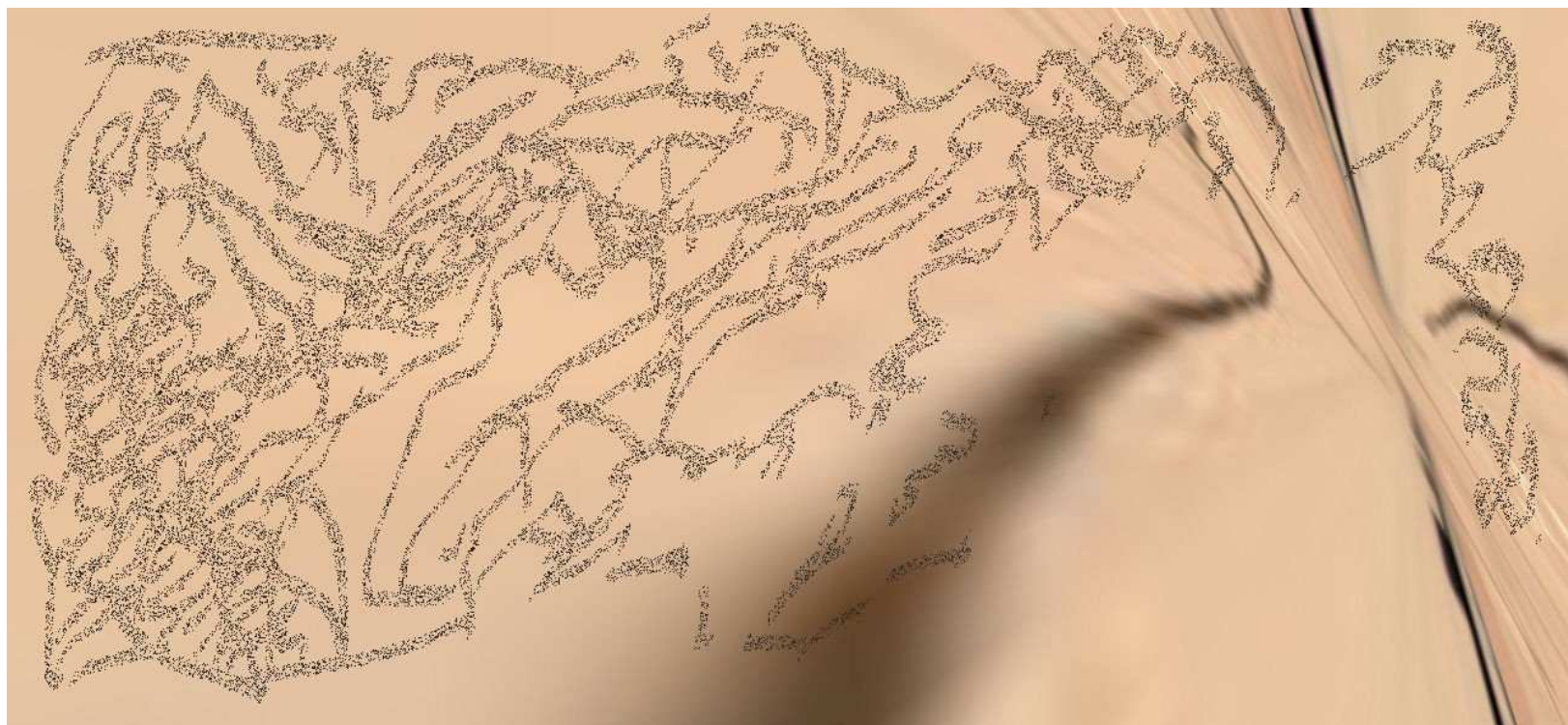








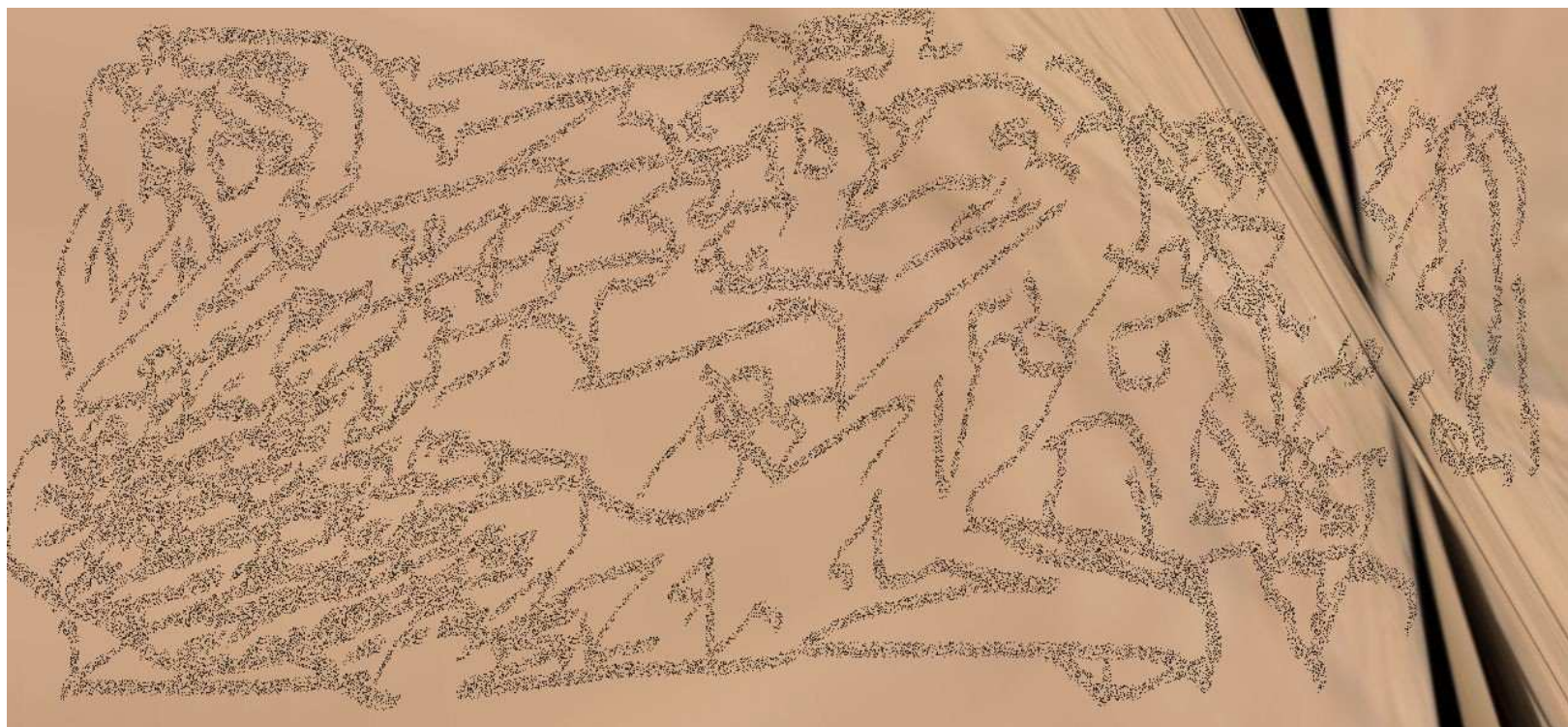


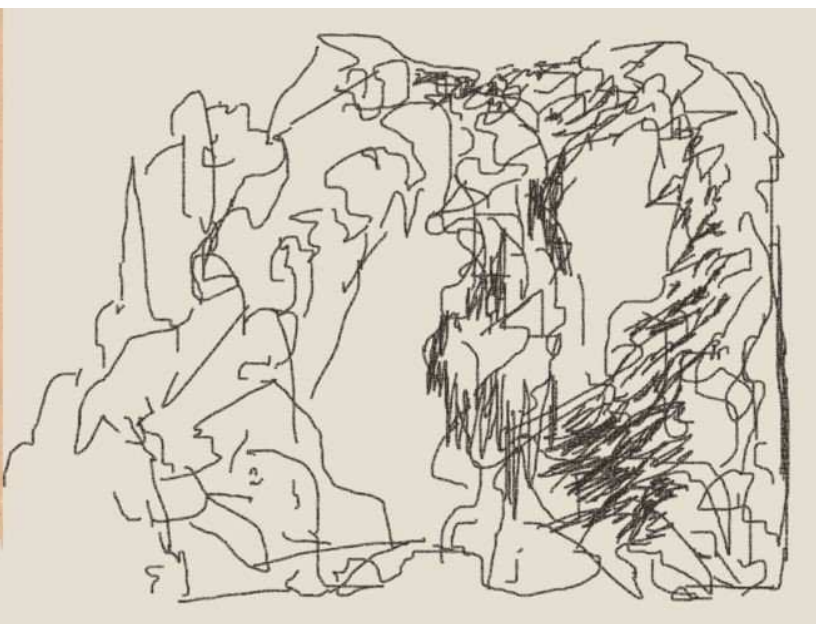
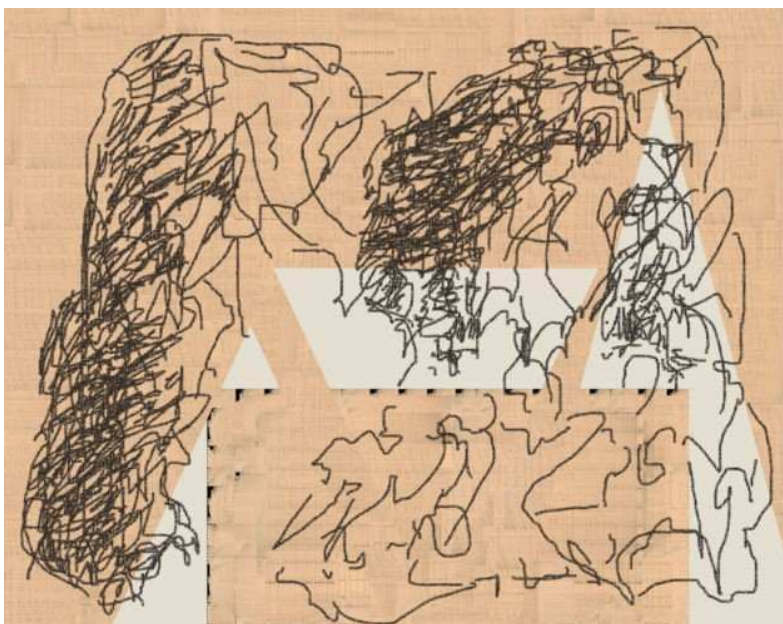








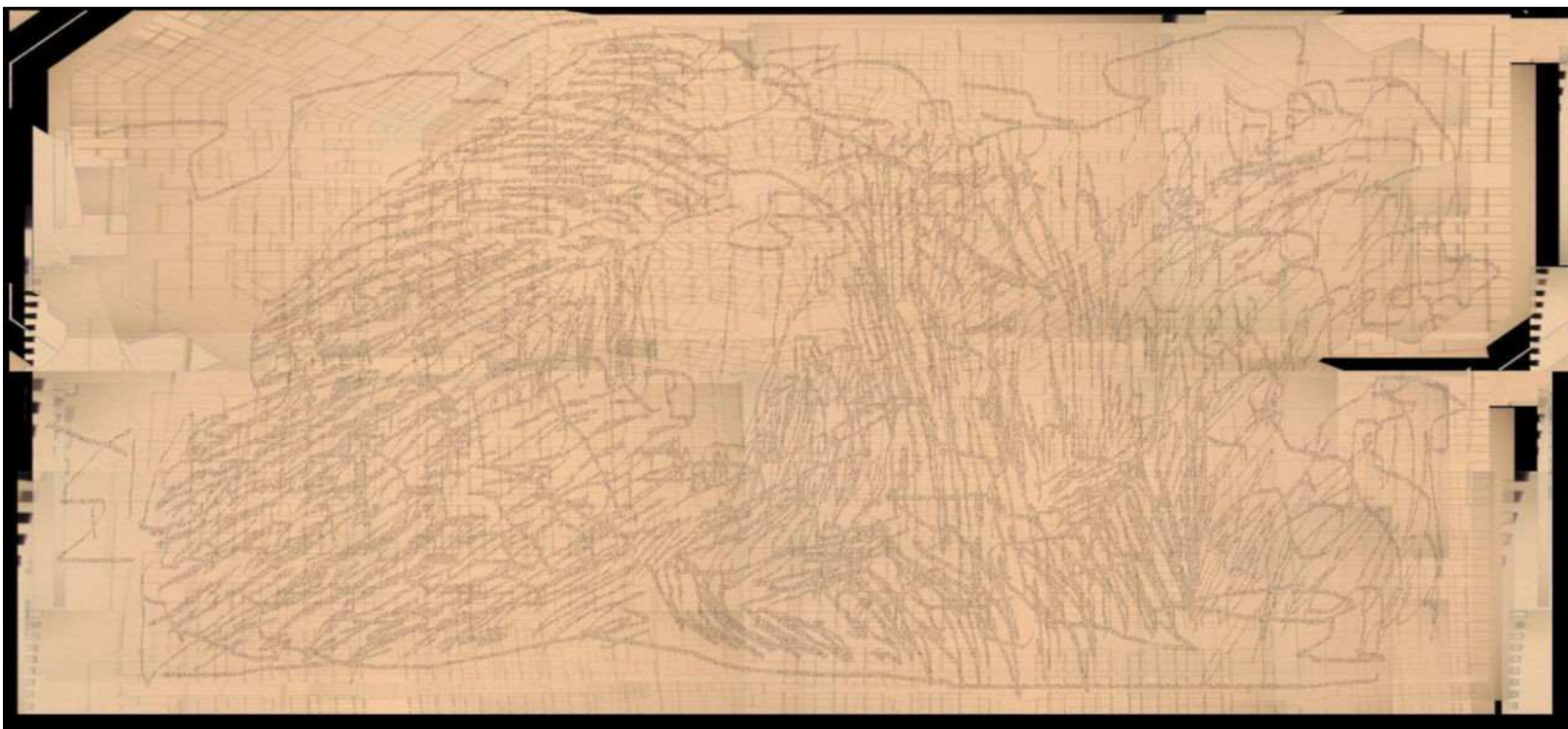




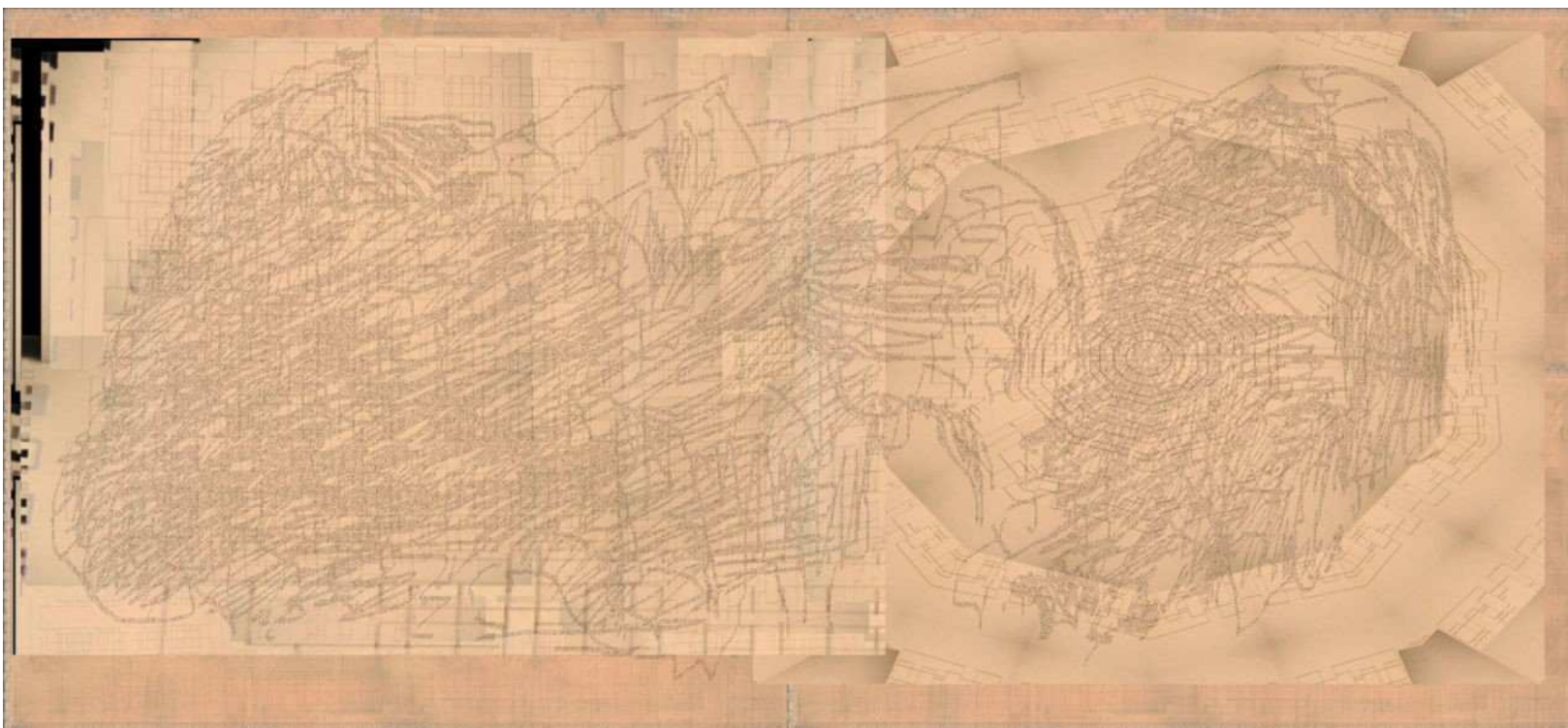




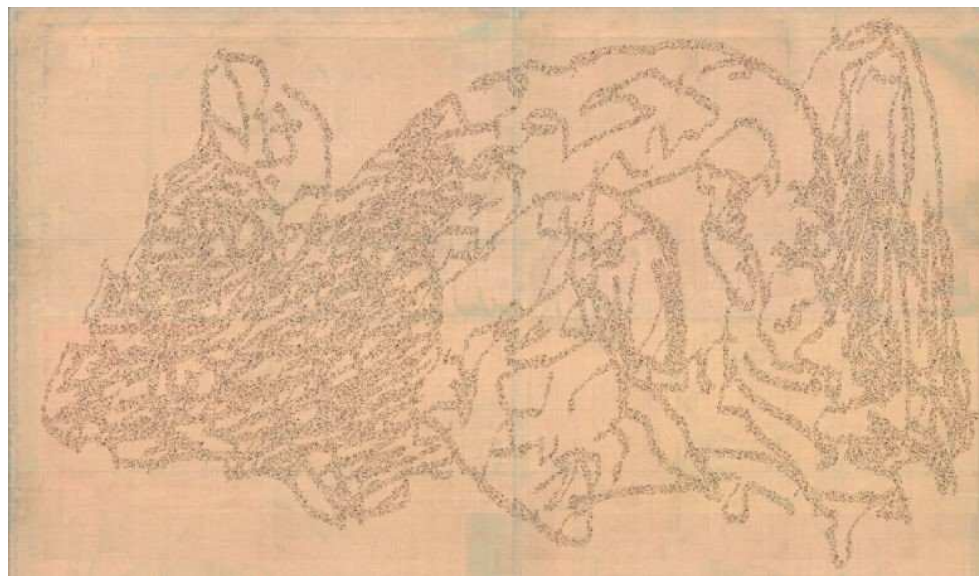


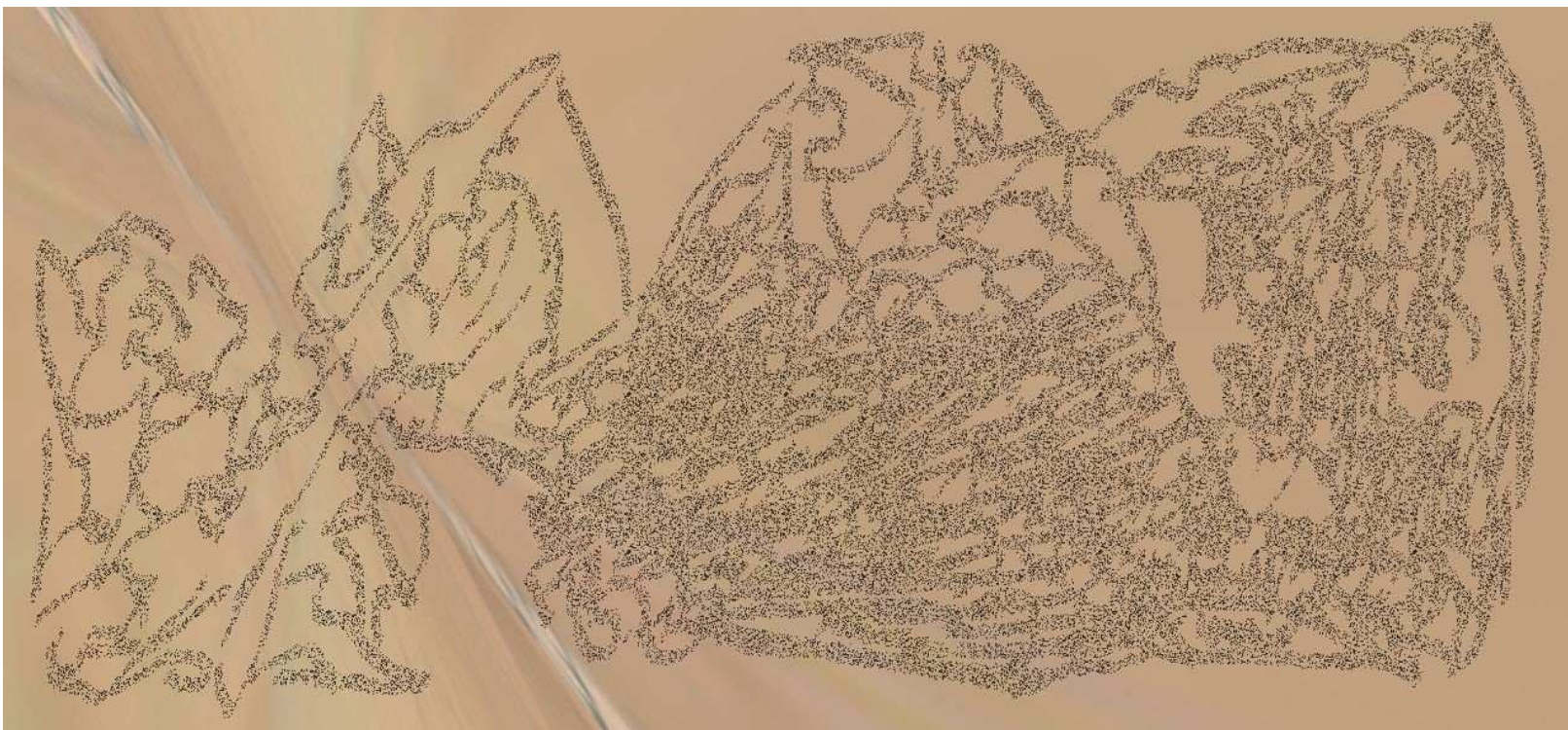


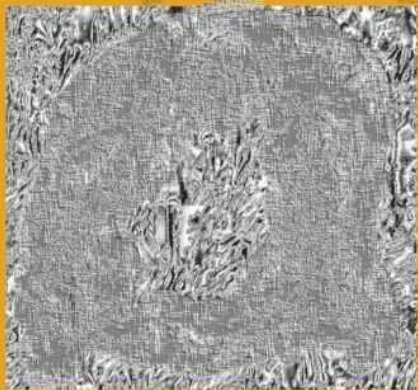




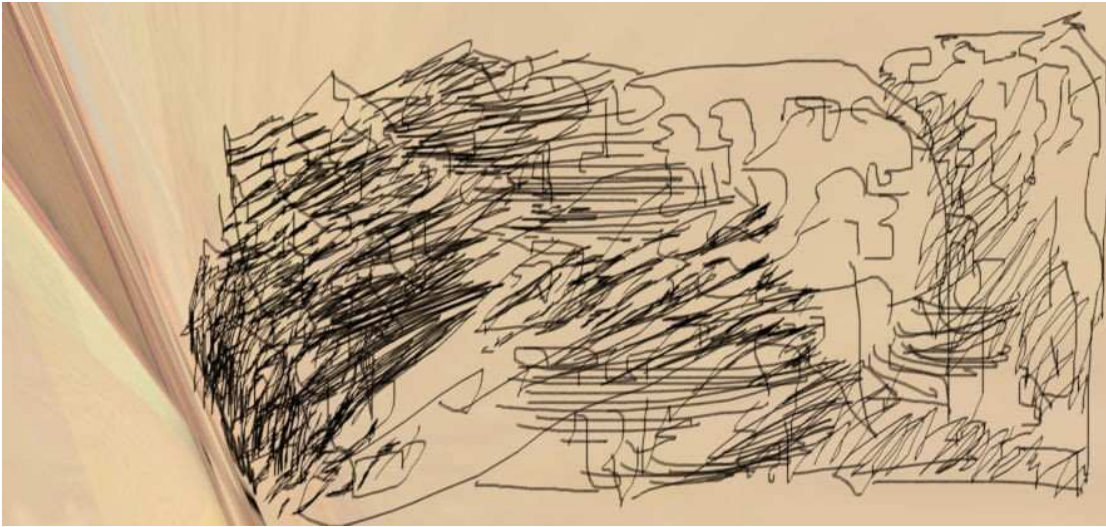


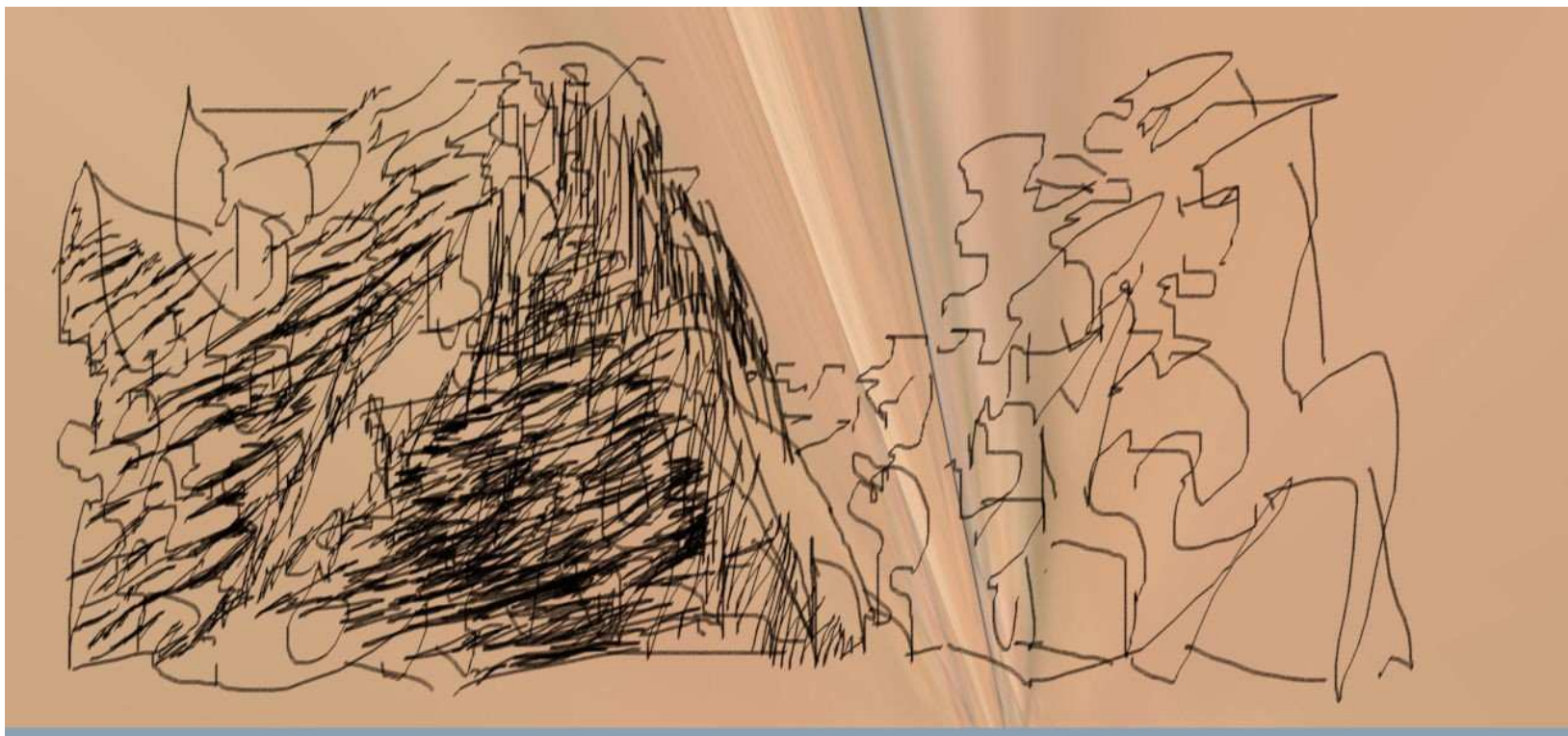








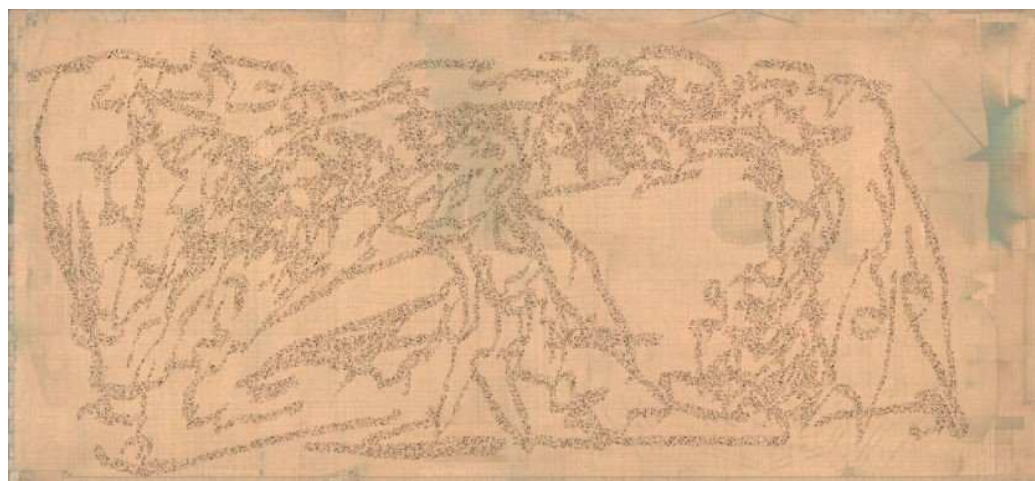






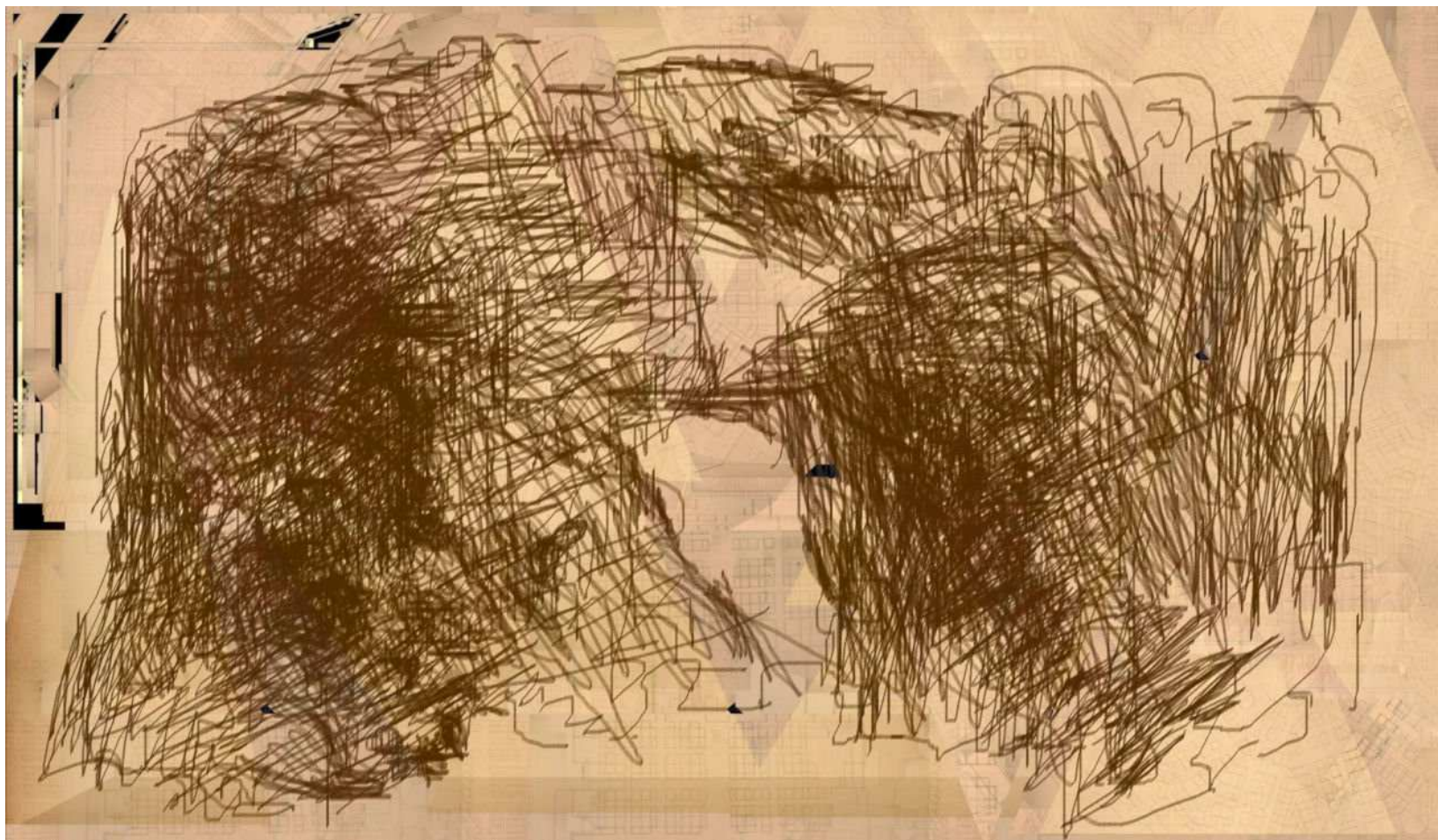


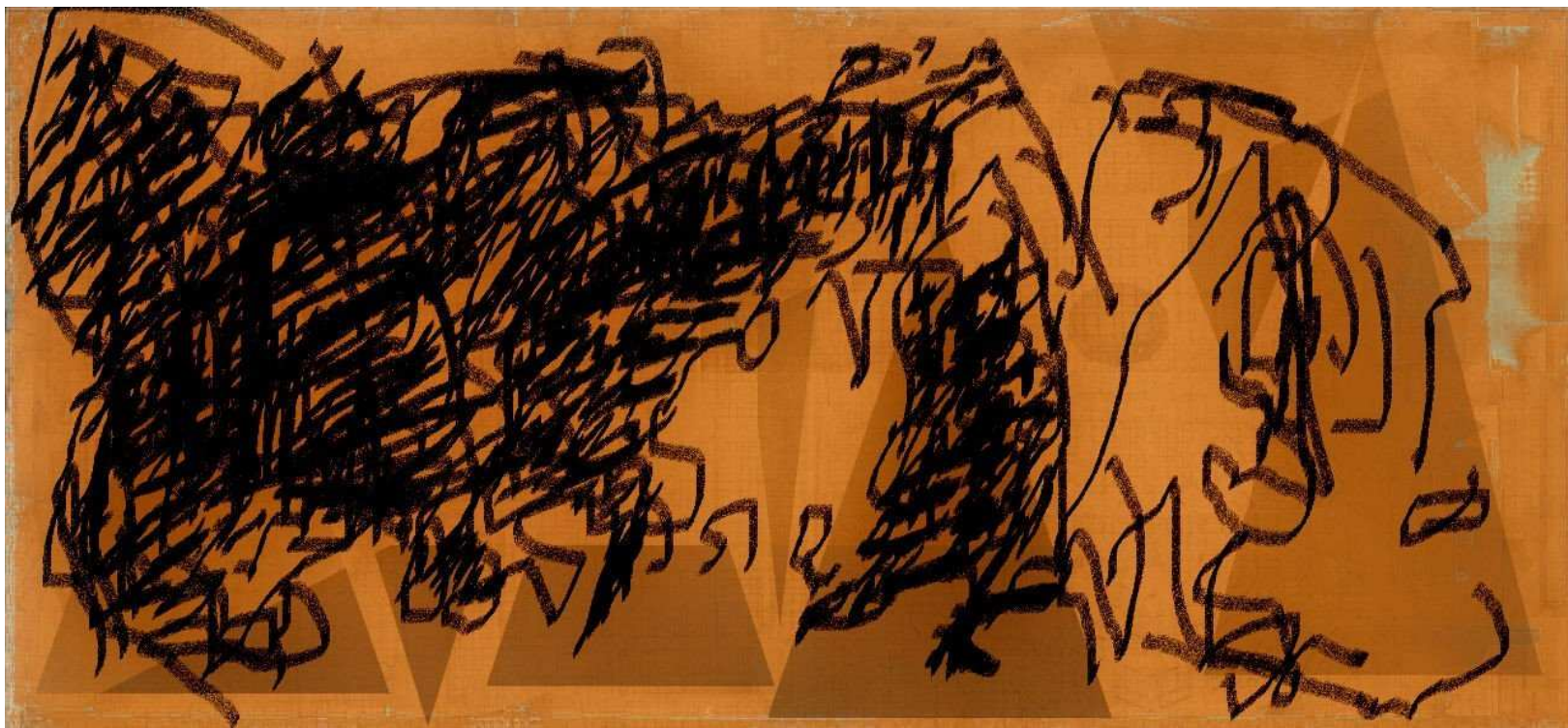




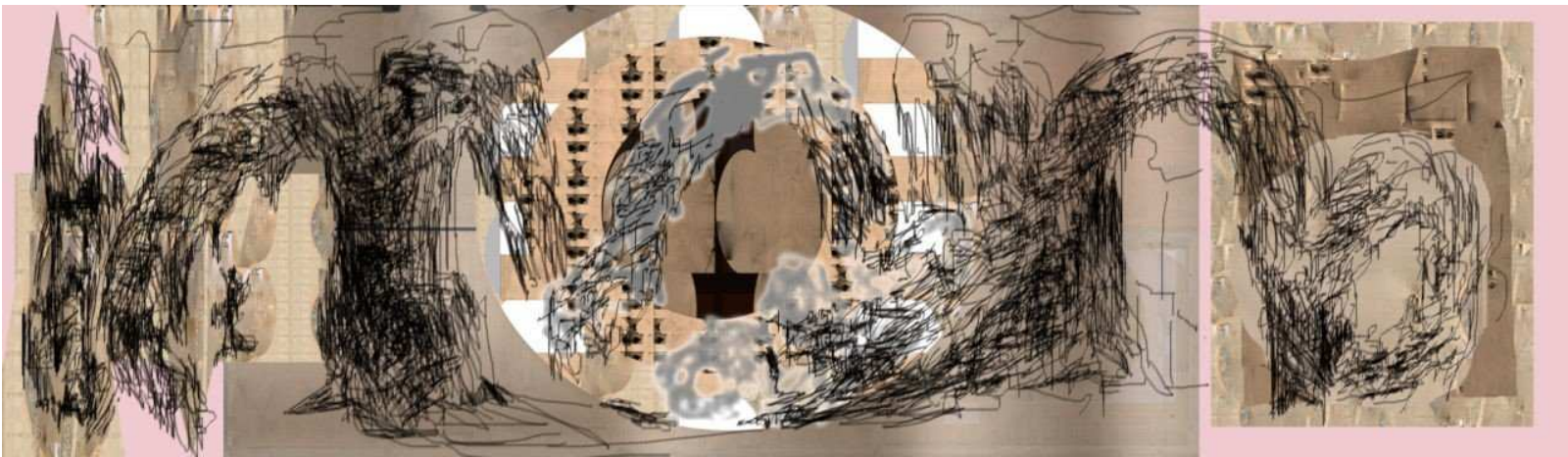




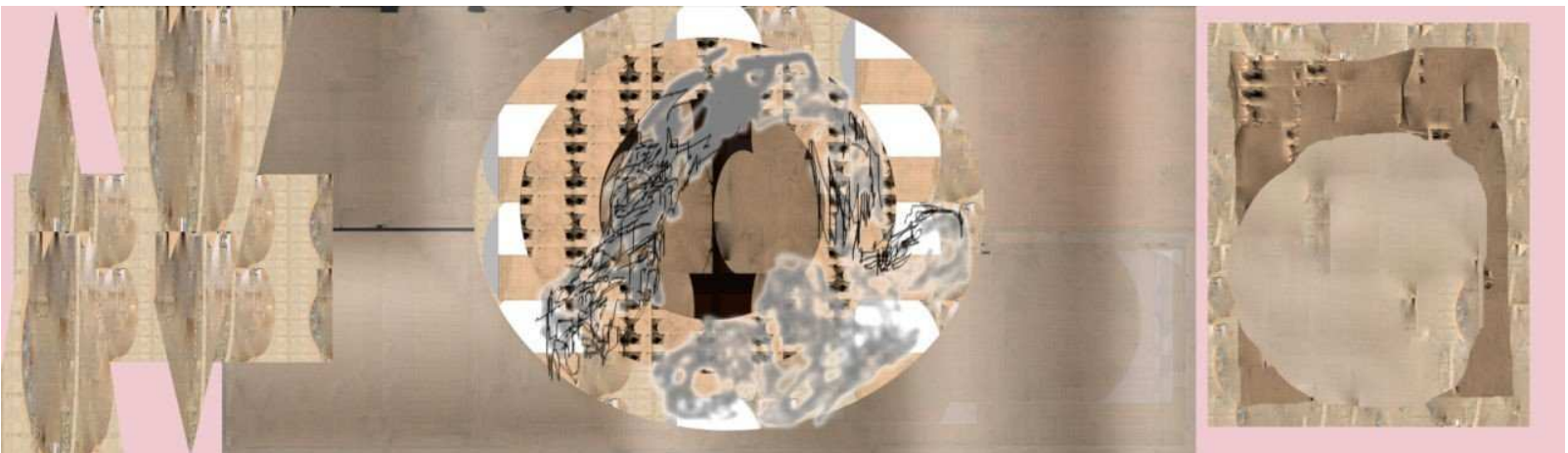


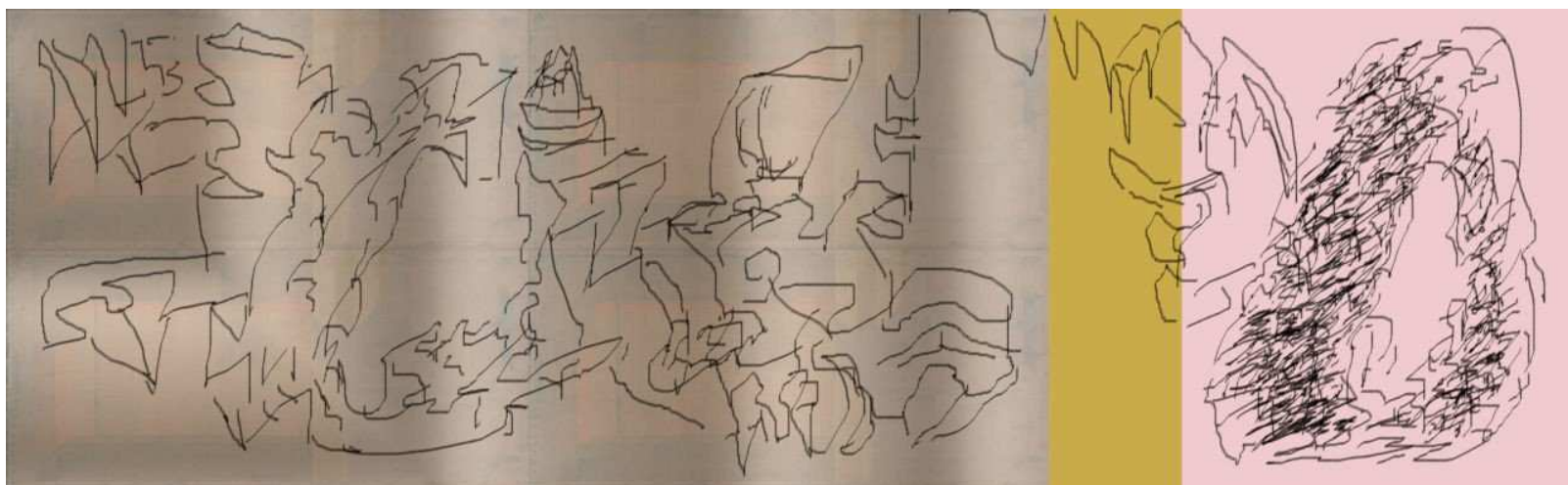


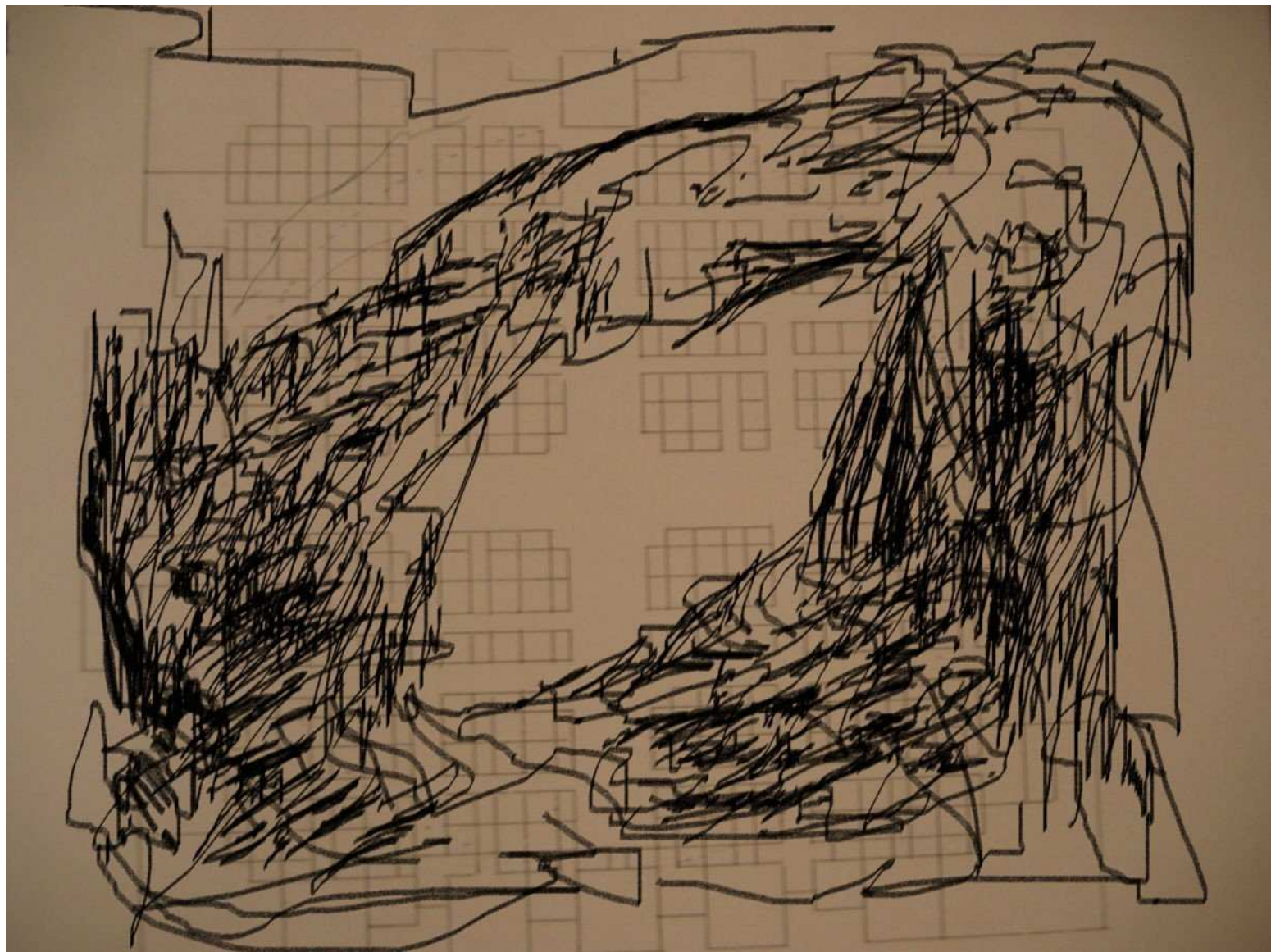




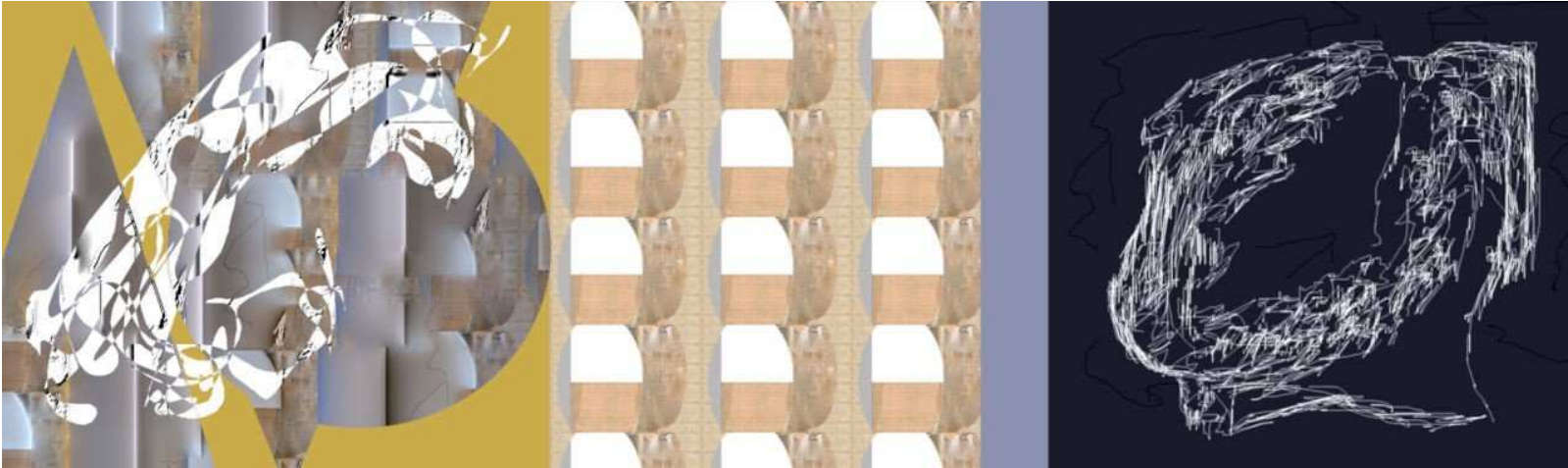


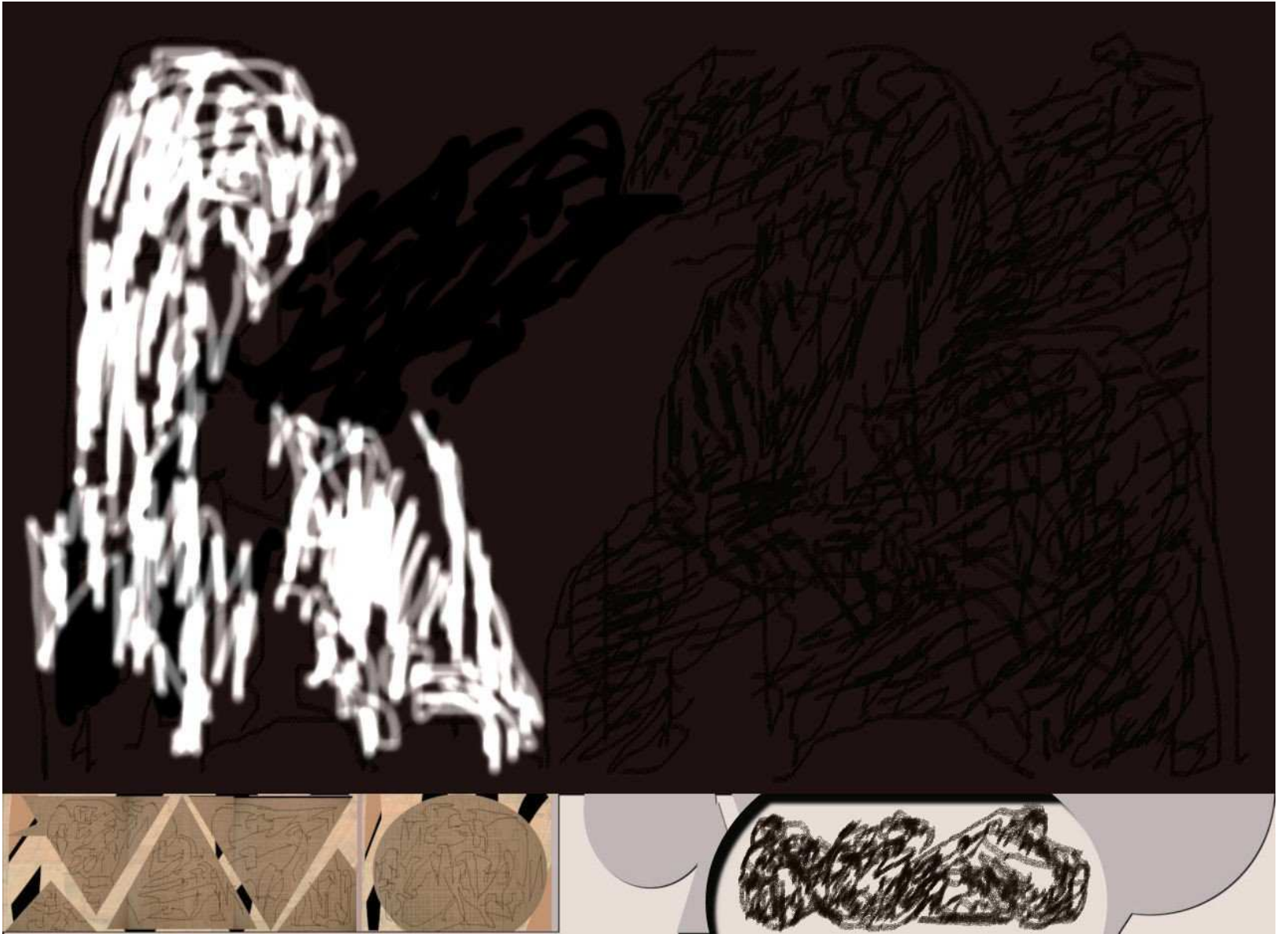






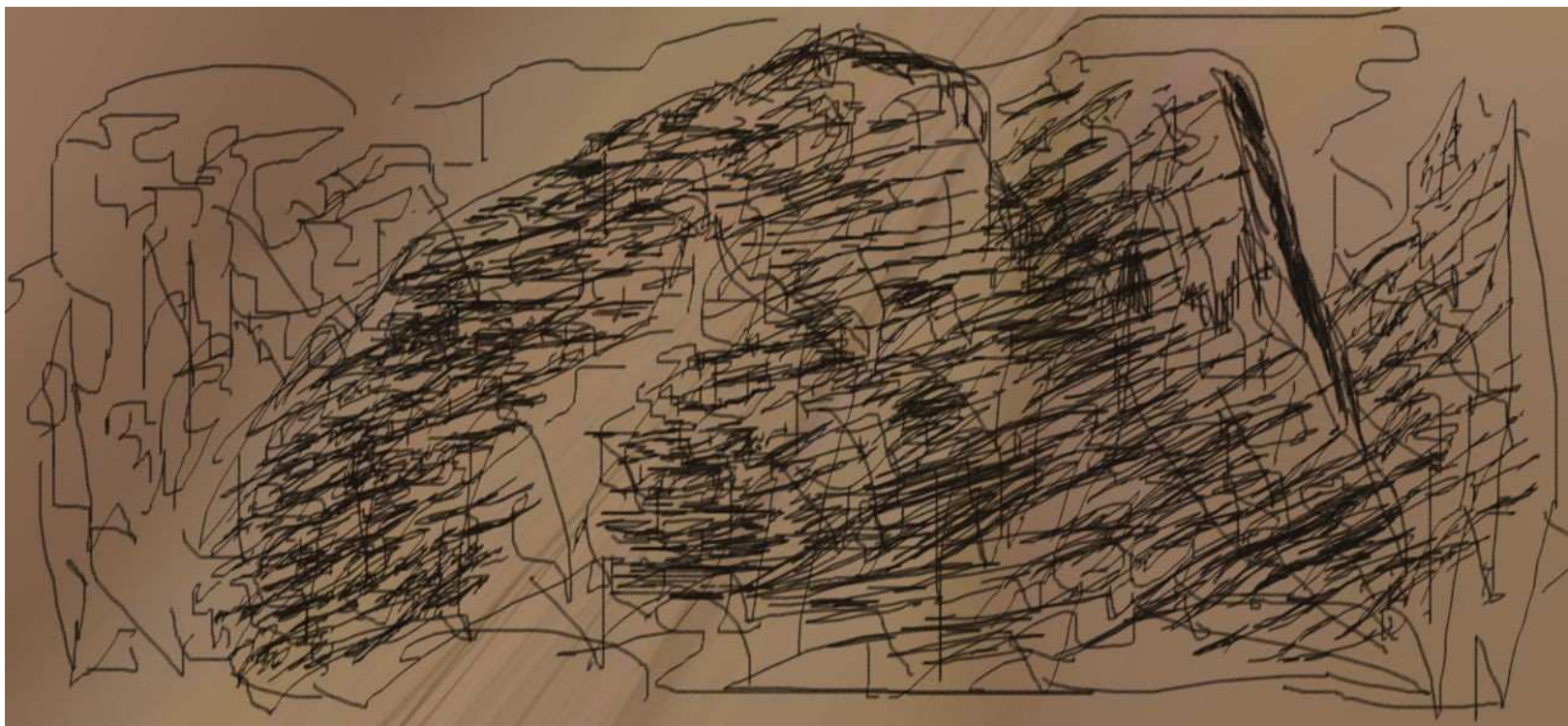






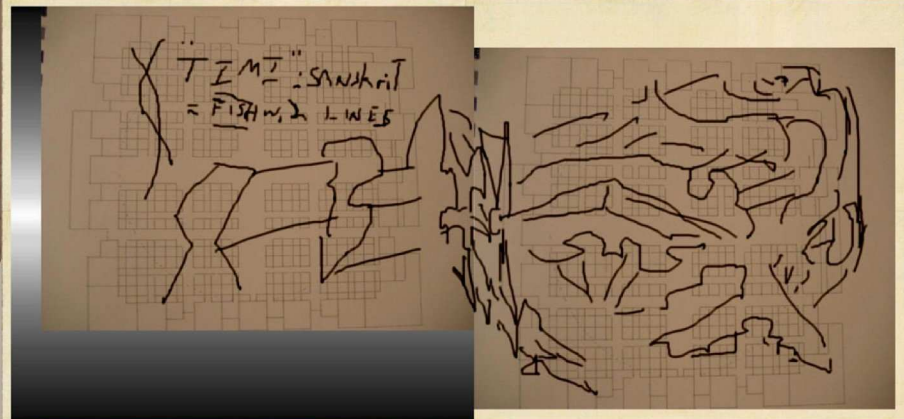








A “TIMI” ART FLUX ETYMOLOGY OF SCULPTURAL CULTURE IN DRAWING  
 DIANETICS VIRTUALITY”  
 THE SANSKRIT LIST OF DRAWING UPON EXPERIENCE AS LINGUISTIC  
 “DRAWING’ IN THE LIST OF COGNATES FORMULATING THE HUNDREDS OF  
 TERMS FOR DRAWING INCLUDES TIMI, TO DRAW A FISH WITH TWO LINES,  
 AND THIS TROPE AS A SUCCINCT VISUALIZATION AS OPPOSED TO WORDS  
 LIKE VAHIN- ACT OF DRAWING IE WE ARRIVE AT VINE, VEIN, ETC, OR ANA-  
 MARIHANHA- DRAW INFERENCE, OR VYUDHARAH- DISTRIBUTE (I.E. VIEW)  
 OR SAMBHUDARANA- DRAW OUT ETC GIVES A MOMENT TO CONNECT TO THE  
 PRIOR SUPPORTING PROTO INDO EUROPEAN LANGUAGE WHICH ADVANCED  
 ITS MOMENT OF ARRIVING TO AGRICULTURE VIA A LOCALIZING OF SHEEP  
 HERDING AND OF THE SHEEP THEN THE COGNATES OF LANGUAGE, AS AGNES  
 - SHEEP, AGHTIS SPEECH AND ACT, AGHA FEAR, BUT MOST IMPORTANTLY  
 OUT OF THE IDEA OF SHEARING SHEEP THE WORD SKAR WHICH COMES TO  
 MEAN IN VARIETY THE IDEA OF A CIRCUIT OF FORM, CANON, RHETORIC,  
 WRIT AND GRAVURE, AND THE AMBIENCE OF ALL ITS SHIFTING JOURNEY  
 AND BECOMES IN THE LATIN –CURVE, AND CARVE. THUS THE CURVING  
 HOUR GLASS AND THE TIMI BRACE OF LINES MEET IN THE METAPHYSICAL  
 SYMBOLIZATION I USE IN MY OWN CHARACTERISTIC SYMBOLS AS INDICATED  
 IN THE DRAWING. VAHIN” THE ACT OF DRAWING THEN ENDEAVORS ALWAYS  
 THE AVANT GARDE... AND OCCASIONAL LINGUISTI LINGUINI.

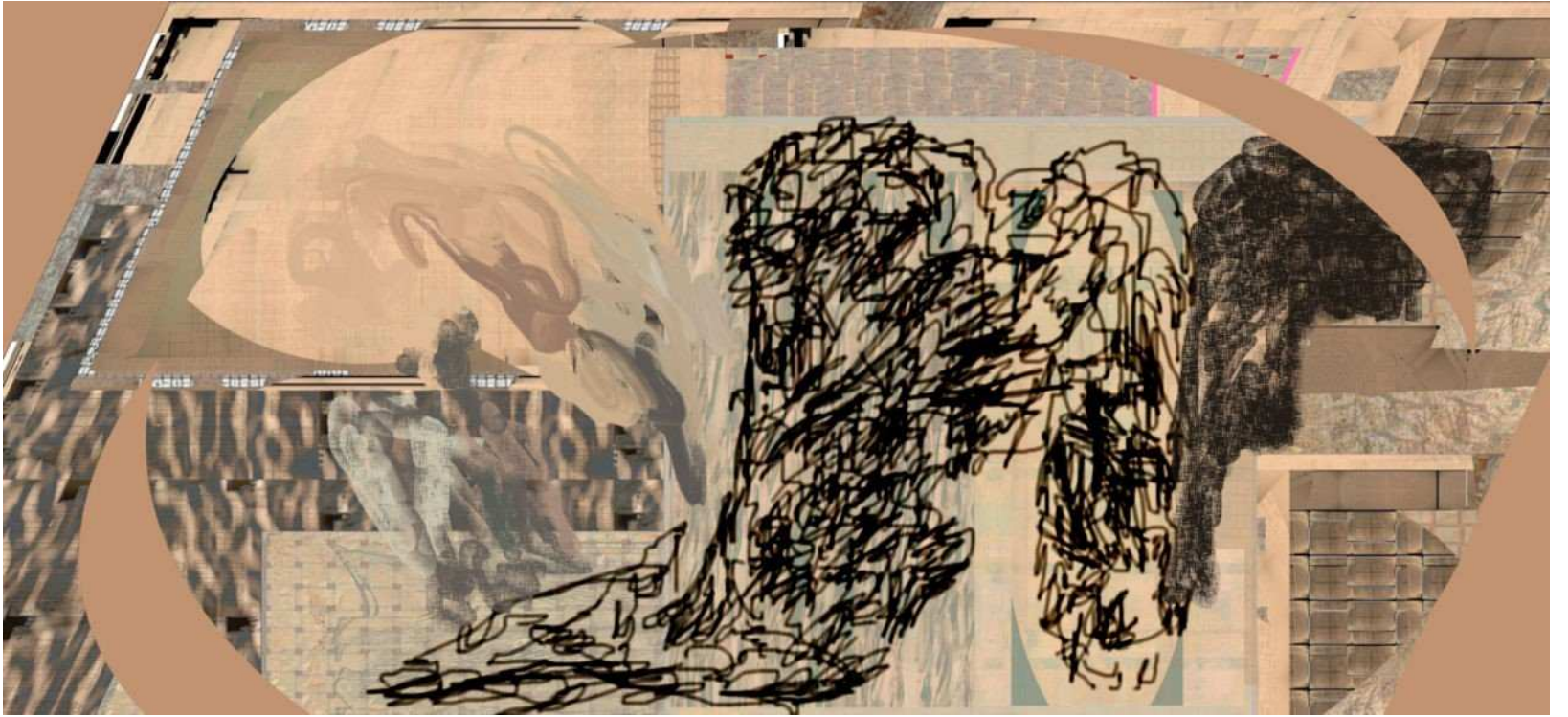




A “Timi” art flux etymology of Sculptural Culture in Drawing Dianetics Virtuality”

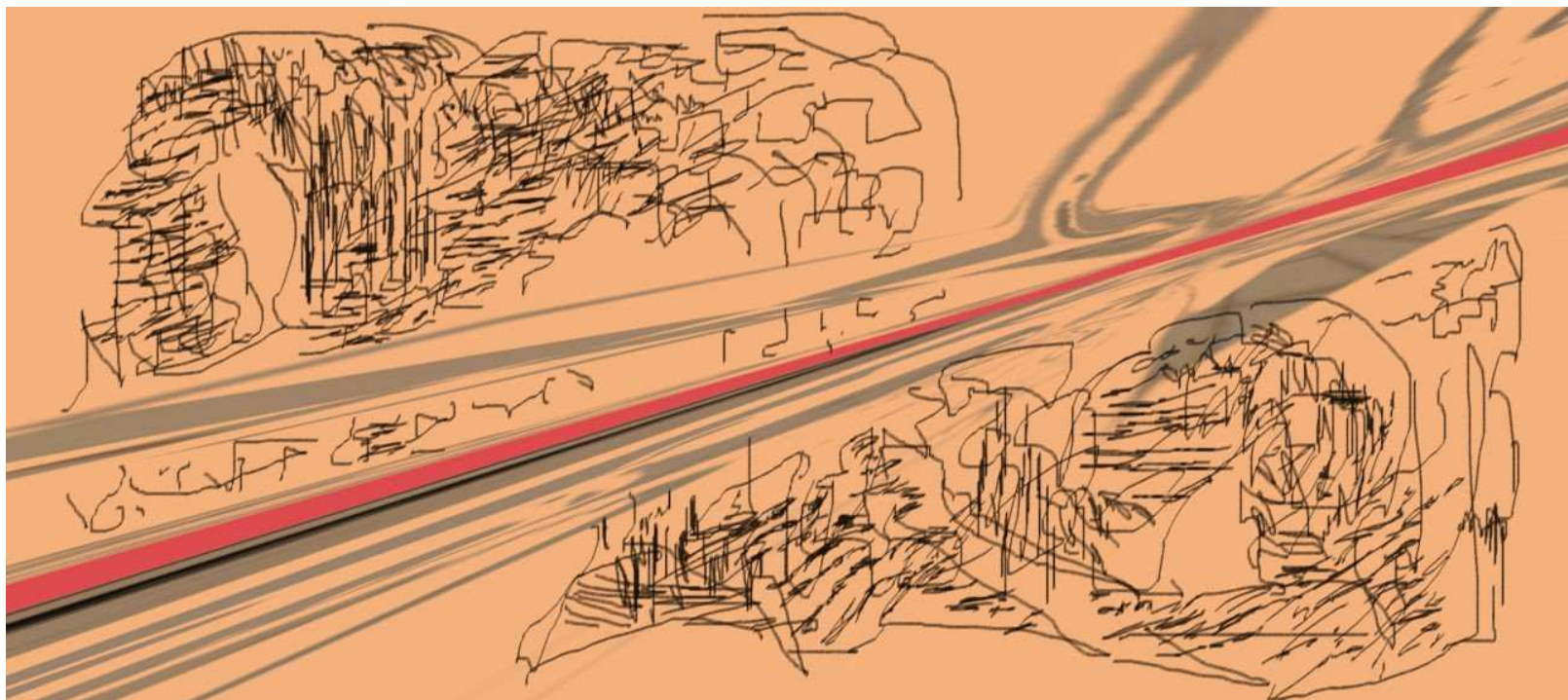
The Sanskrit list of drawing upon experience as linguistic “drawing” in the list of cognates formulating the hundreds of terms for drawing includes timi, to draw a fish with two lines, and this trope as a succinct visualization as opposed to words like vahin- act of drawing i.e. we arrive at vine, vein, etc, or anamarhanha- draw inference, or vyudharah- distribute (i.e. view) or sambhudarana- draw out etc gives a moment to connect to the prior supporting Proto Indo European language which advanced its moment of arriving to agriculture via a localizing of sheep herding and of the sheep then the cognates of language, as Agnes- sheep, aghis speech and act, agha fear, but most importantly out of the idea of shearing sheep the word skar which comes to mean in variety the idea of a circuit of form, canon, rhetoric, writ and gravure, and the ambience of all its shifting journey and becomes in the Latin – curve, and carve. Thus the curving hour glass and the timi brace of lines meet in the metaphysical symbolization I use in my own characteristic symbols as indicated in the drawing. Vahin” the act of drawing then endeavors always the avant garde... and occasional linguisti linguini.

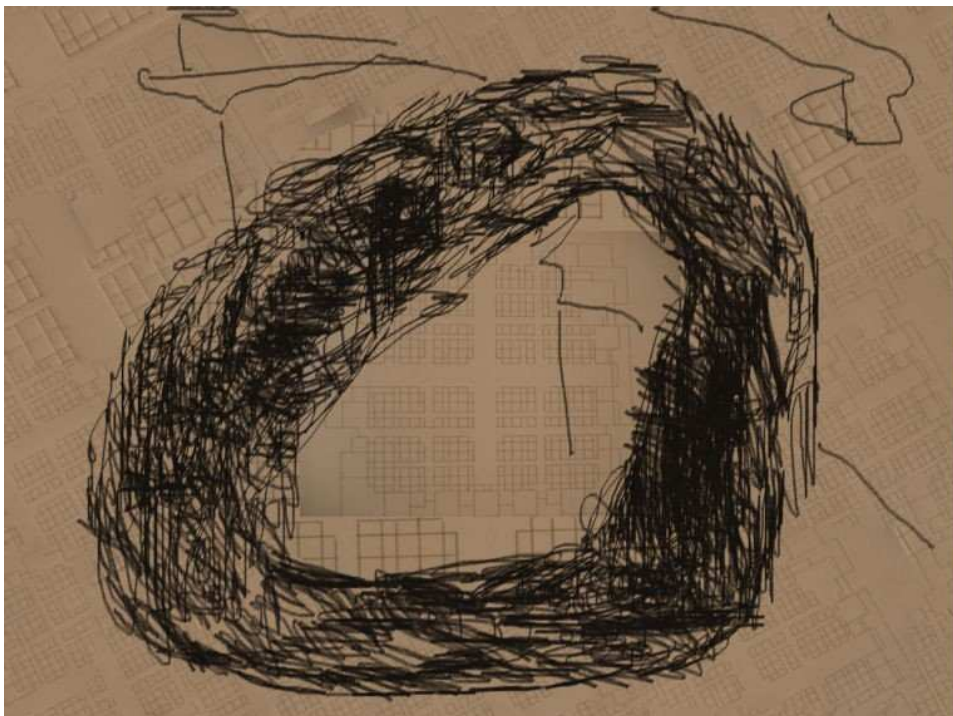
Opening the Dream of the Red Chamber the monk Vanitas encounters a stone upon which is engraved its story of self reincarnated as Guanyin/protagonist Bao-Yu in the flesh born with a stone in his mouth, a magic jade emblematic in the trope of sculpture and reality thus culture and sculpture which in our mixed language grow from the etymology of the words curve and carve as the essence of the Proto Indo European “Sker” and that cat’s whisker is on the ground out of which the movement of the overflow of two Easts, the Magi and Catiglione ‘hit hard on the borderline” as Dylan calls that tune per the metamorphosis of Symbolism as akin within all such Orphism to these circles of Circes and scope, Goetia and theuria... namesake of “Vanitas” then born upon the Sanskrit endowment from India to China of Buddhism and Guandaran Buddhism, the “vanities” an idea from one of the Sanskrit words for drawing: Vahin , to draw well, scud the sea and skirt the land scape and scope intellectual recognition therein of the material moods of the cut of skill of the PIE Kel, to cut and then skill- (Book of Kells) all of which in the Latin “corona” voice the curve that circumscribes, ranges, deranges, materializes, dematerializes. The Western mirrors via Castiglione from his Verona to his Forbidden City meet at the port of the books author’s grandfathers patronage to be received and sliced into architectural strips- decorations the tsunami of perception gripping the grounds of event and advent from kel to skeleton which state the draw of fate.







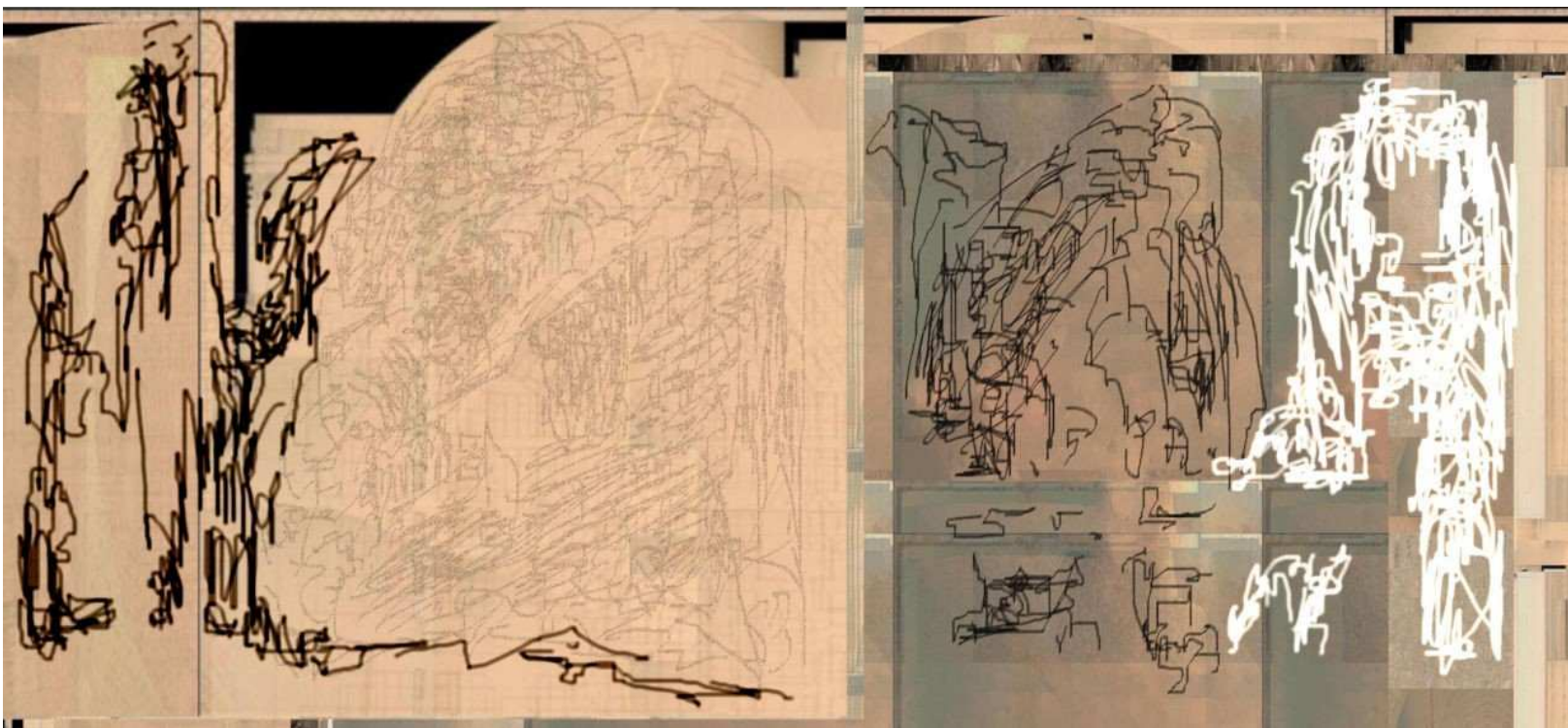


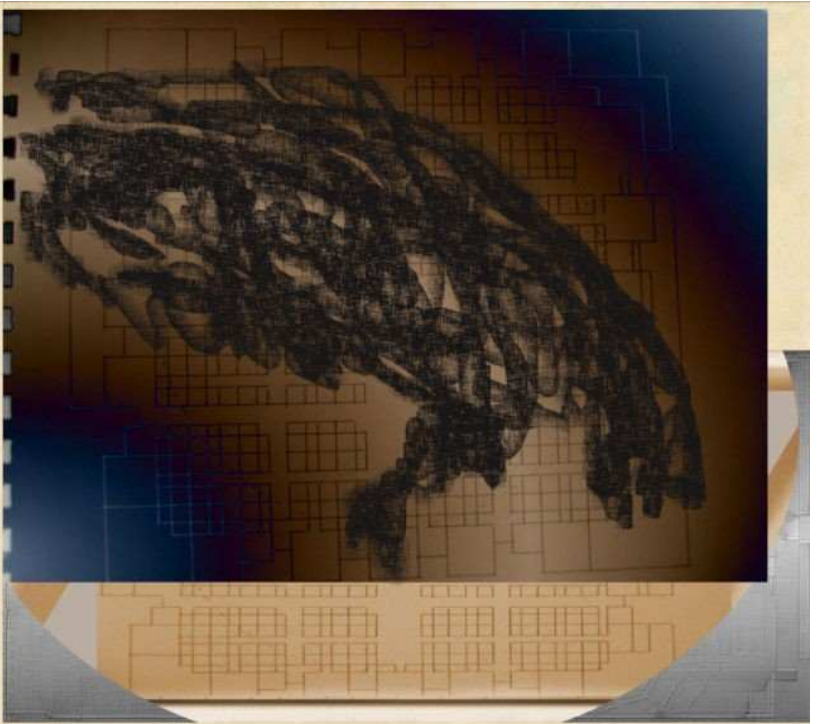




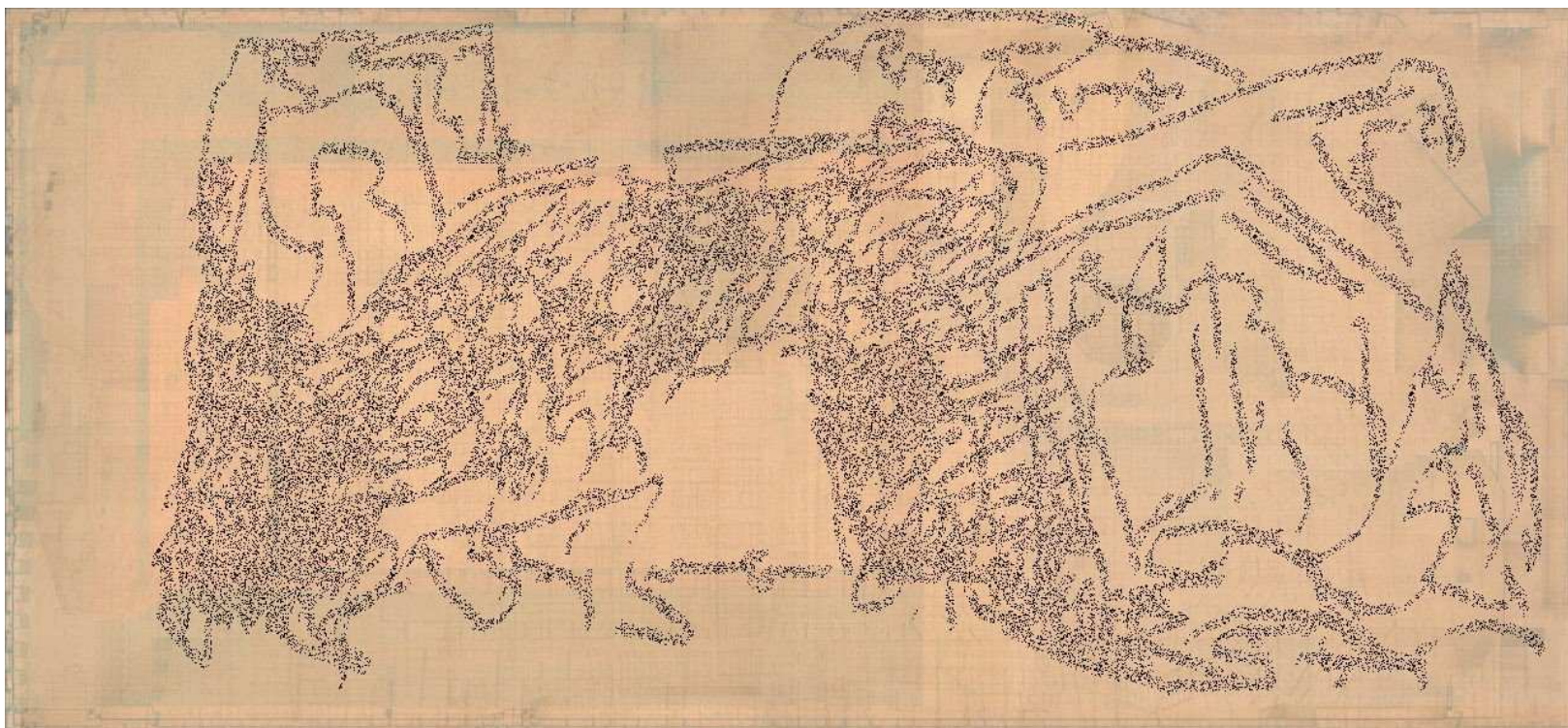










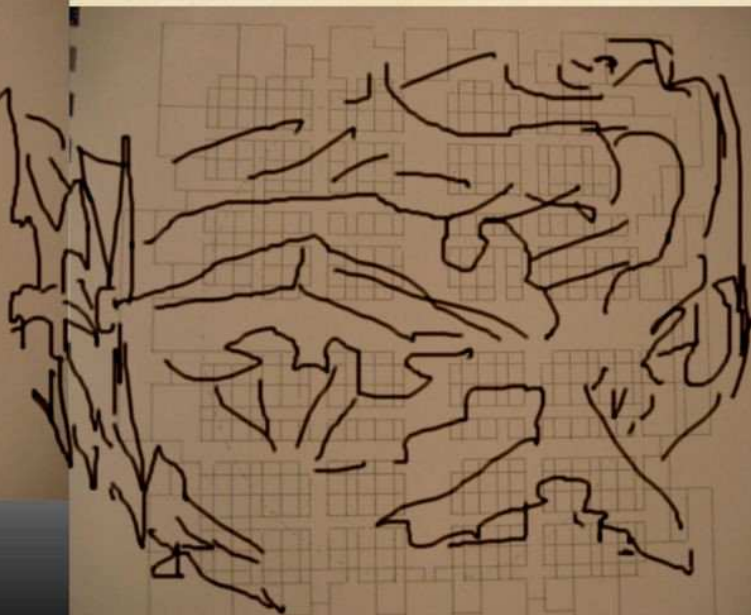




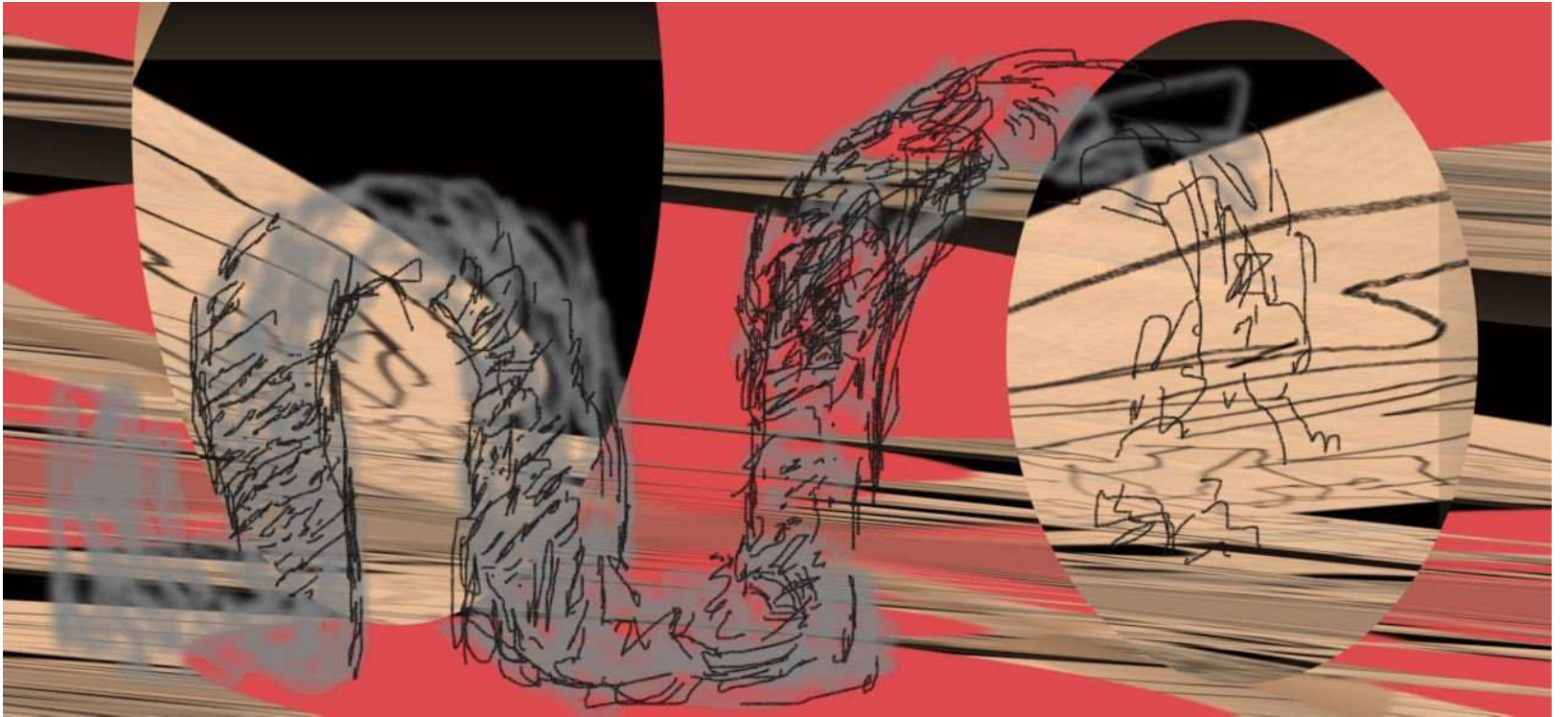


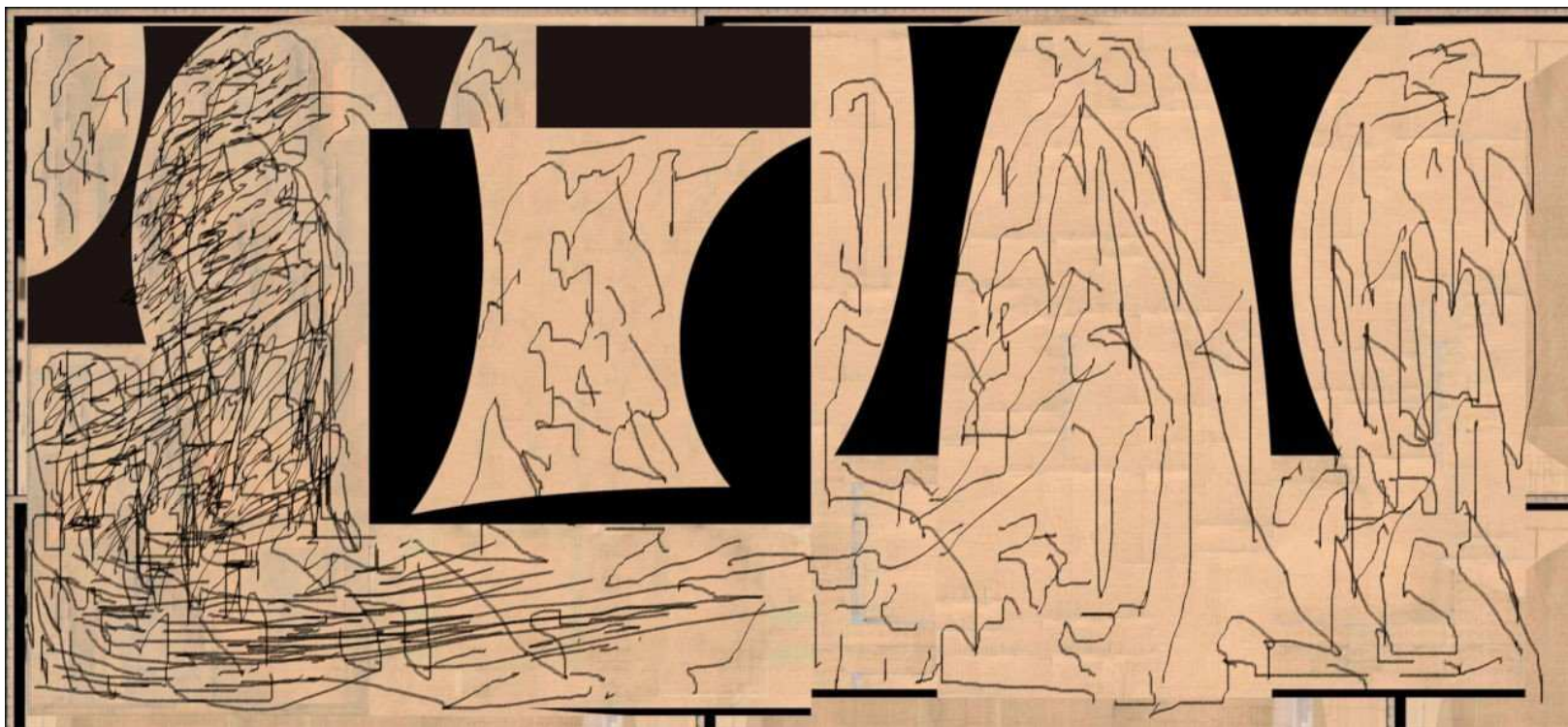


X ṭ ṇ ṁ : SANSKRIT  
= FISH, 2 LINES

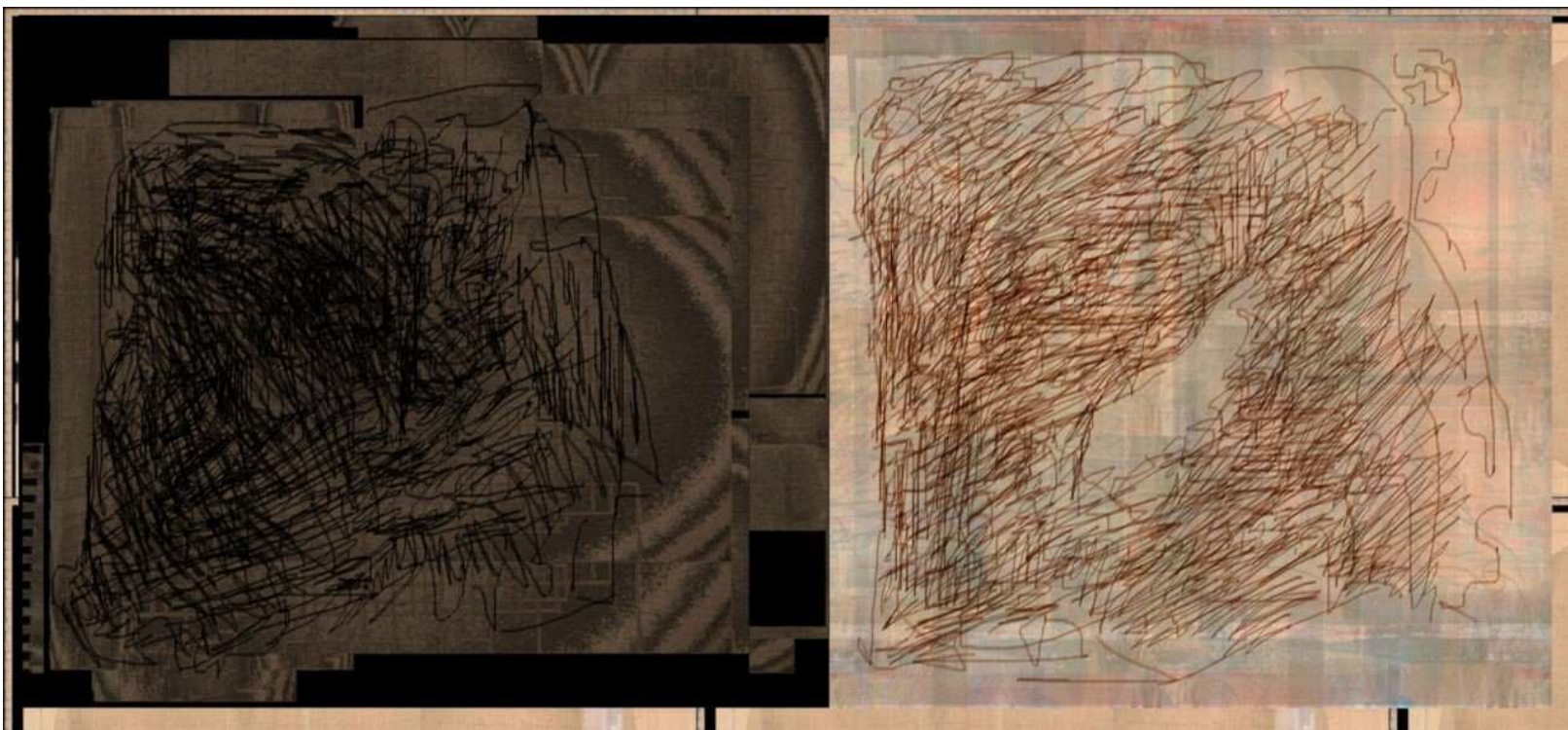






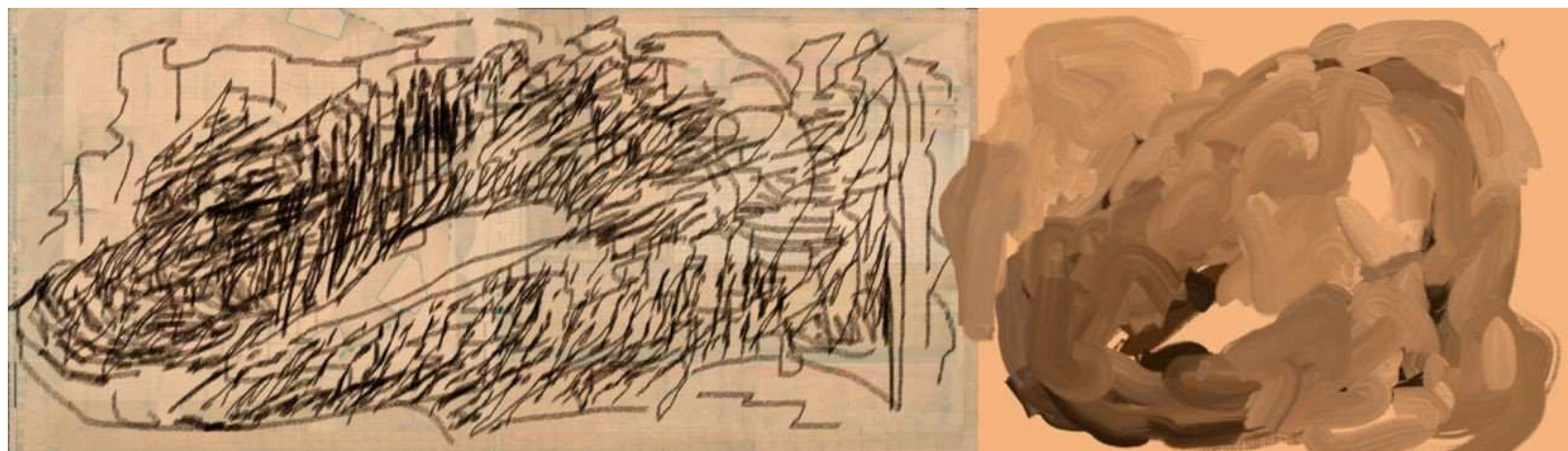


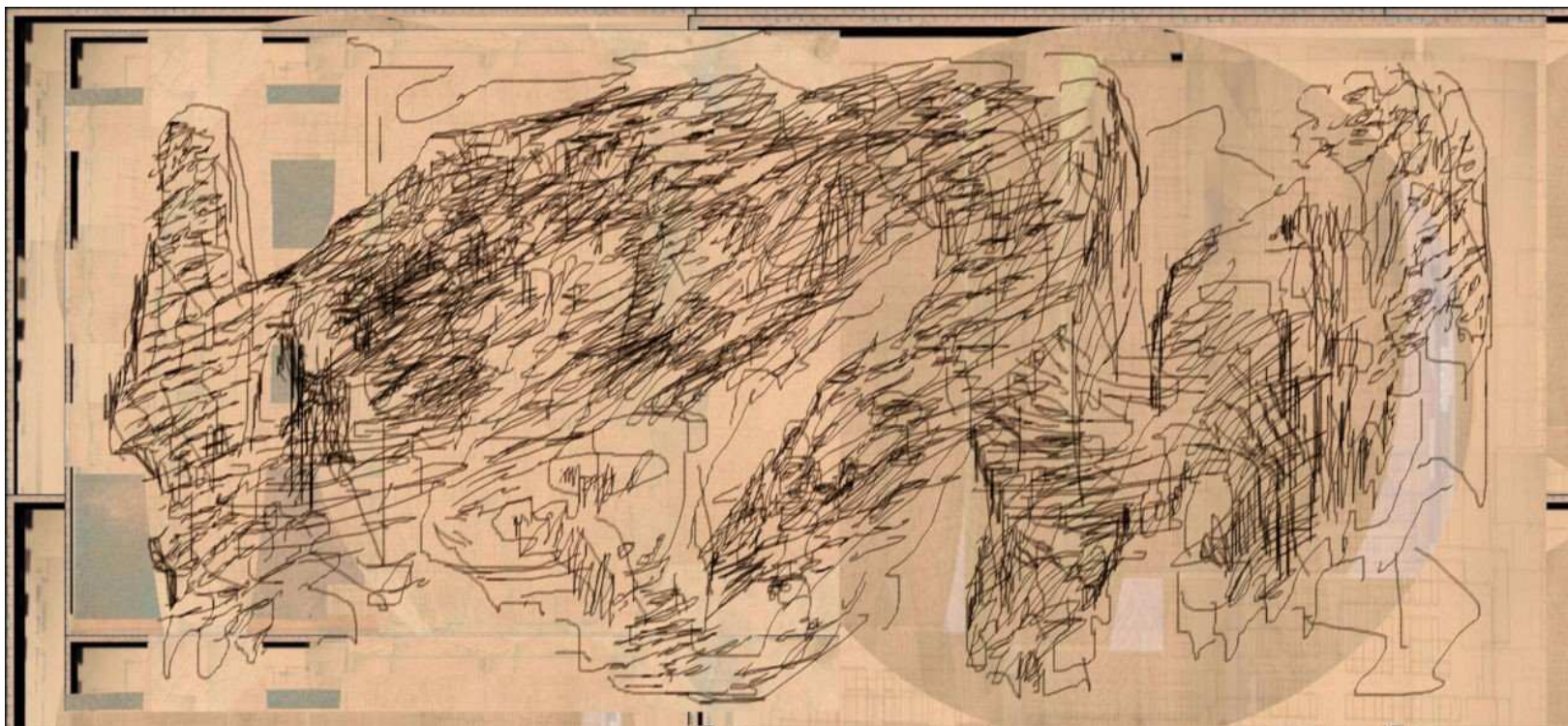






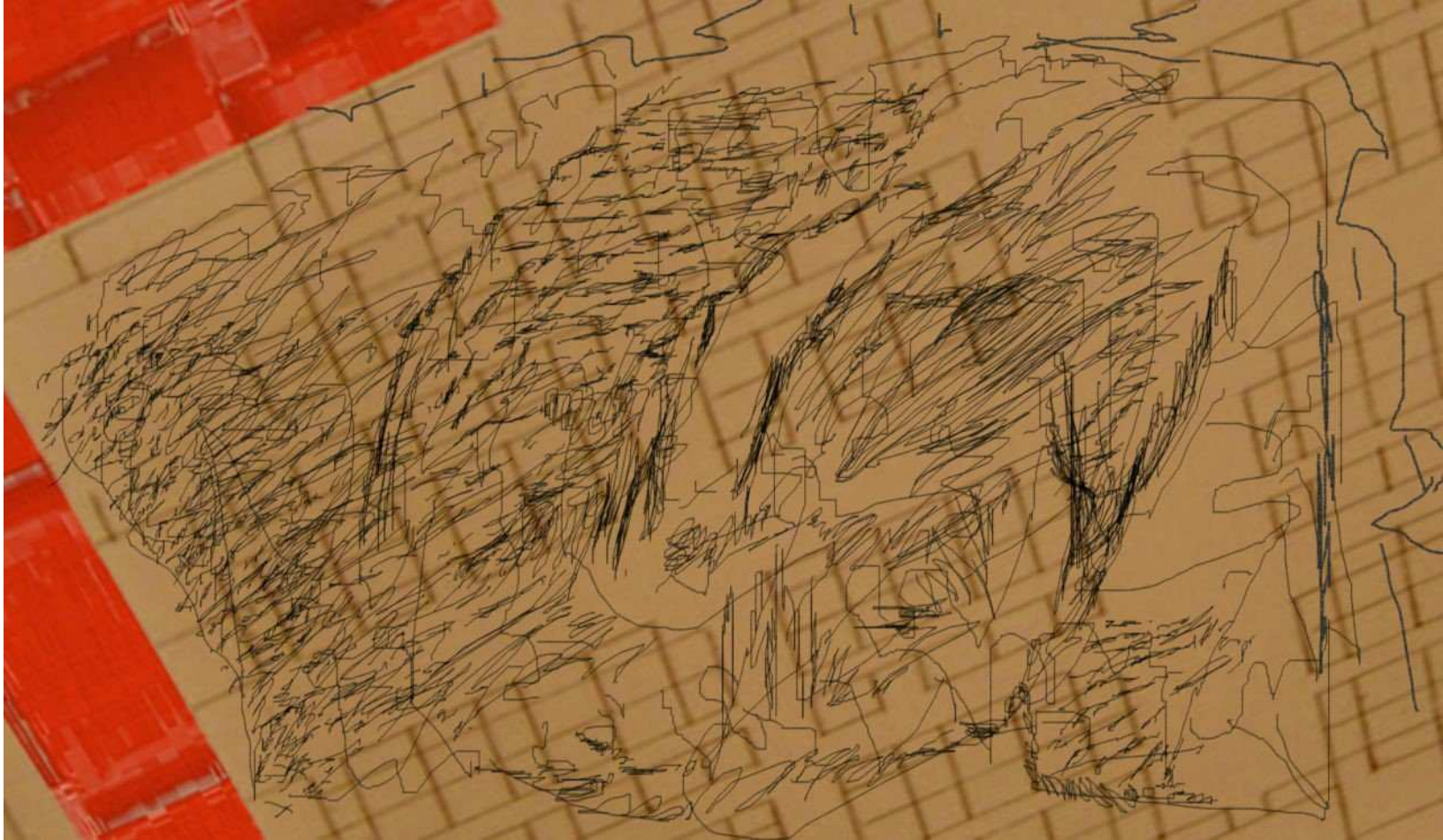


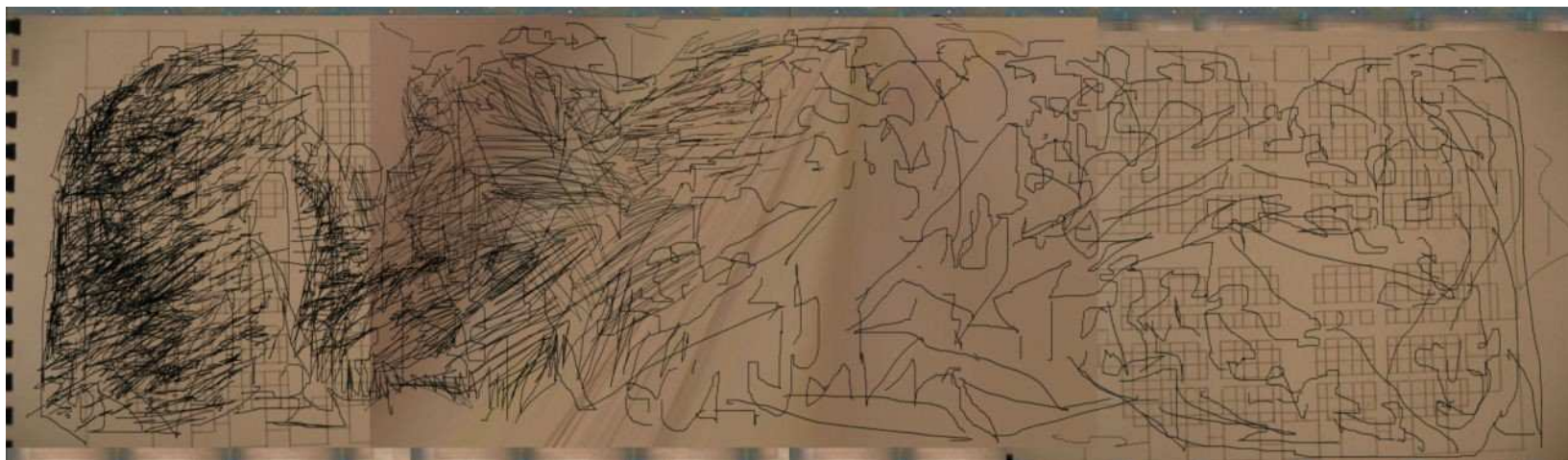




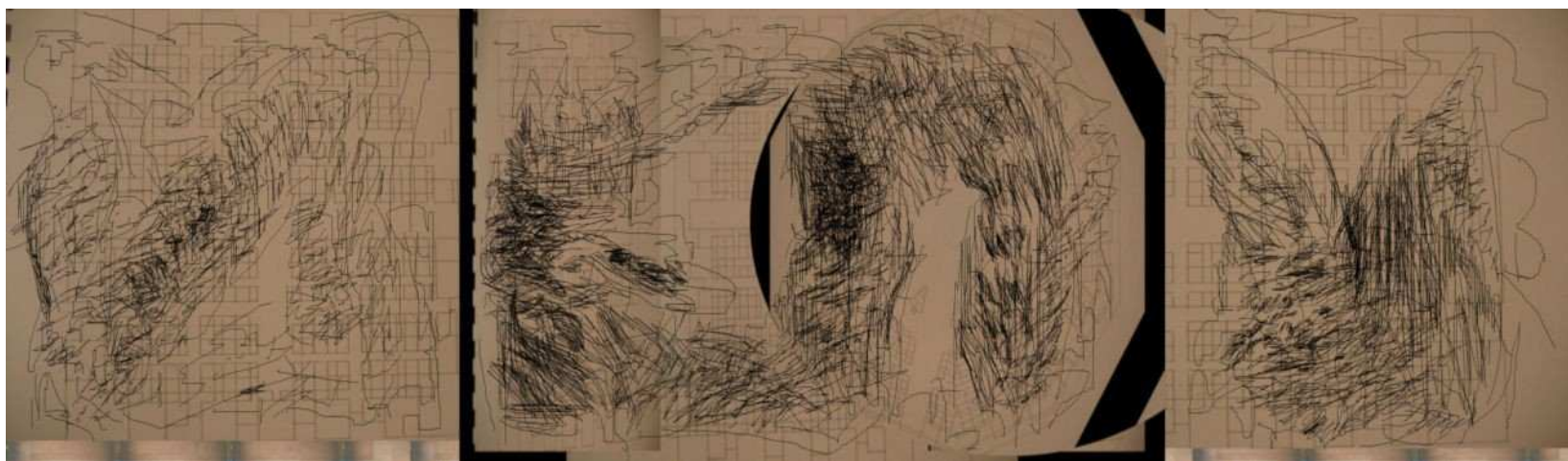


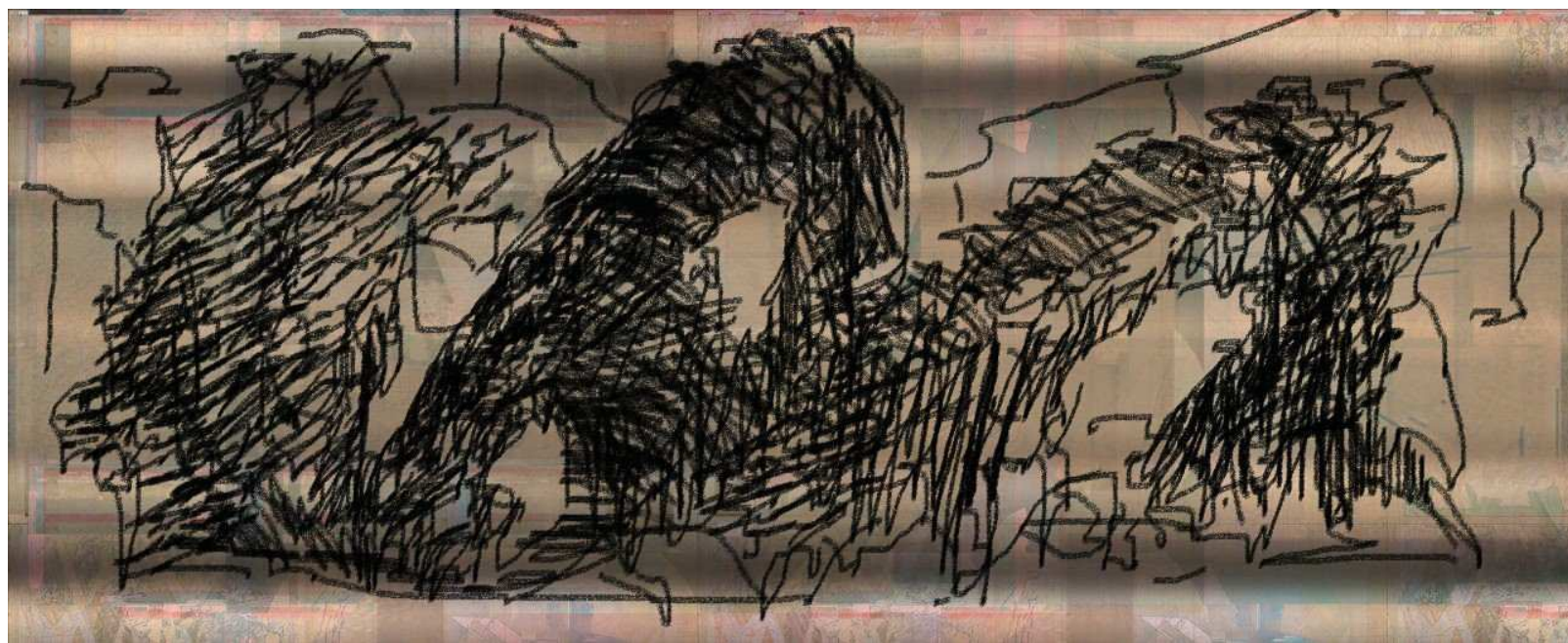














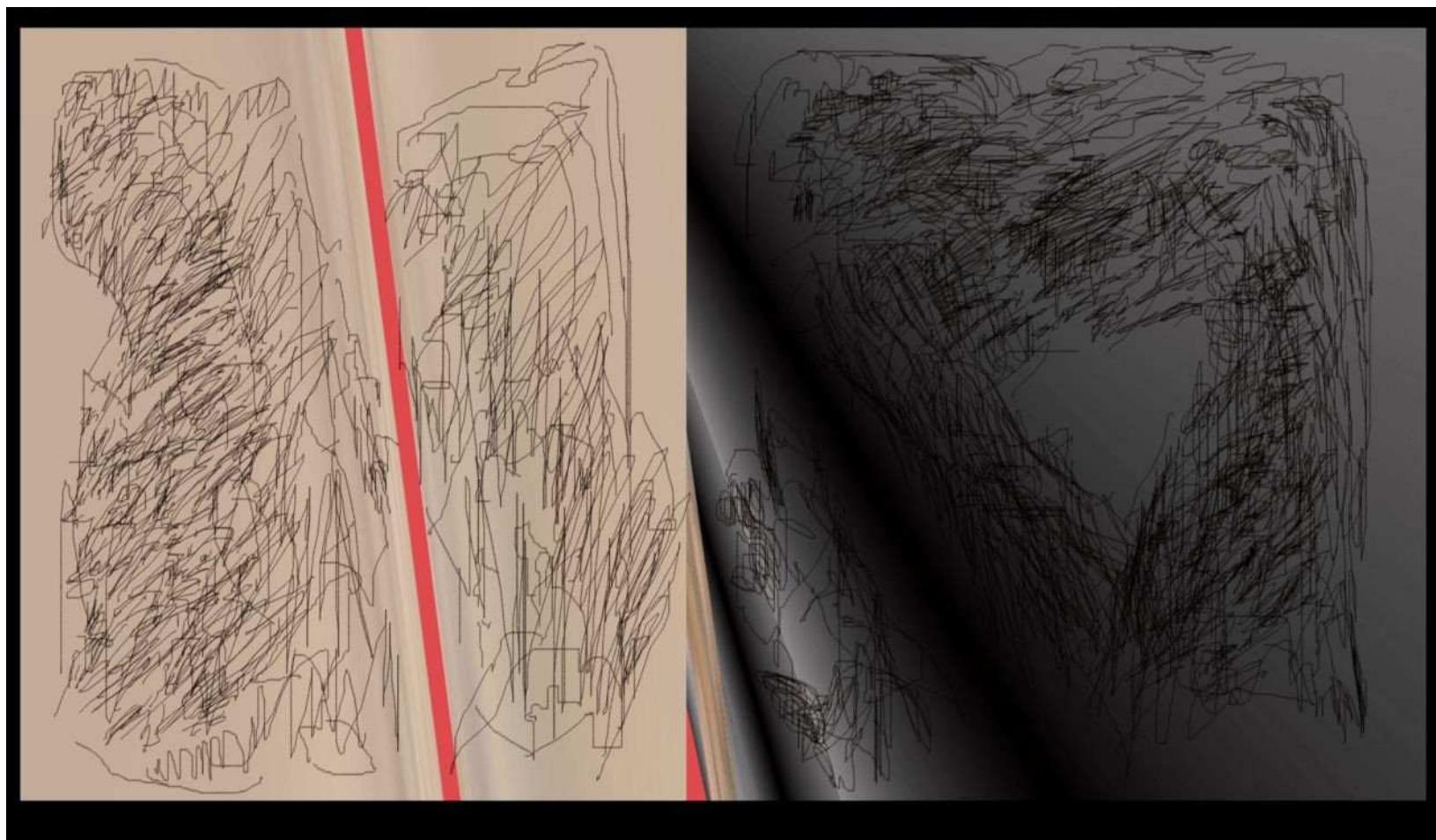


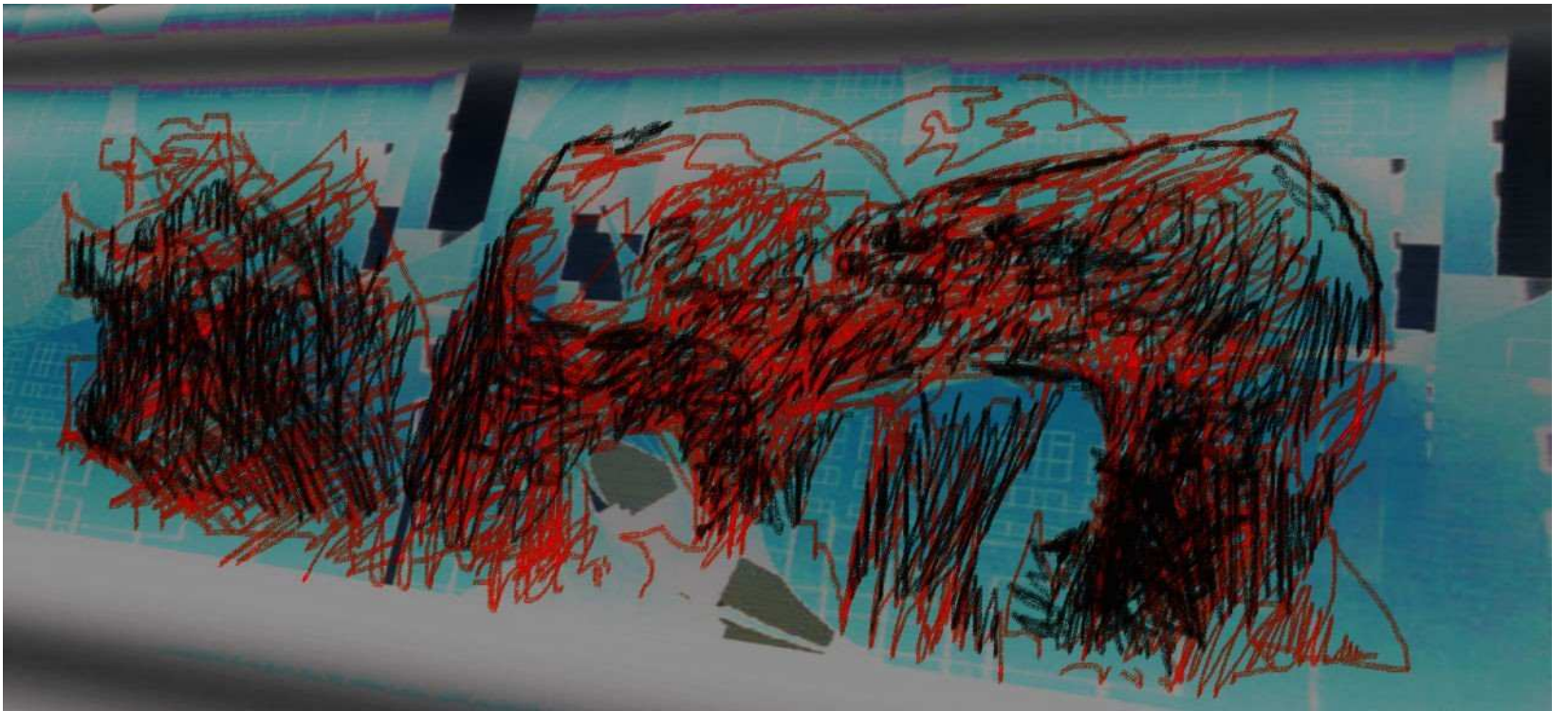


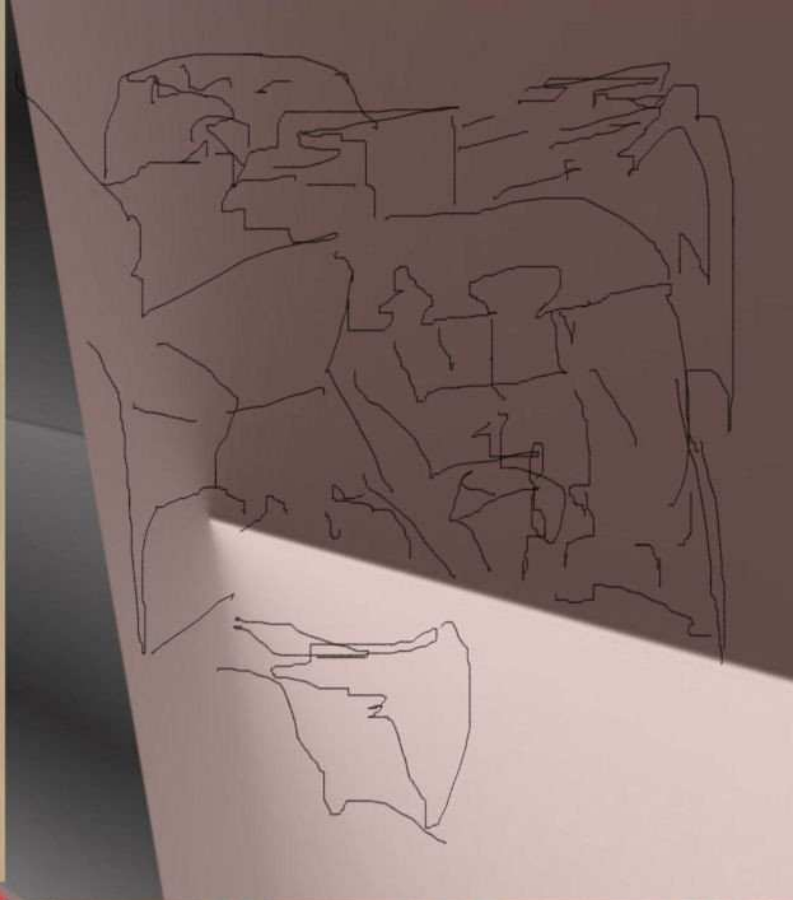
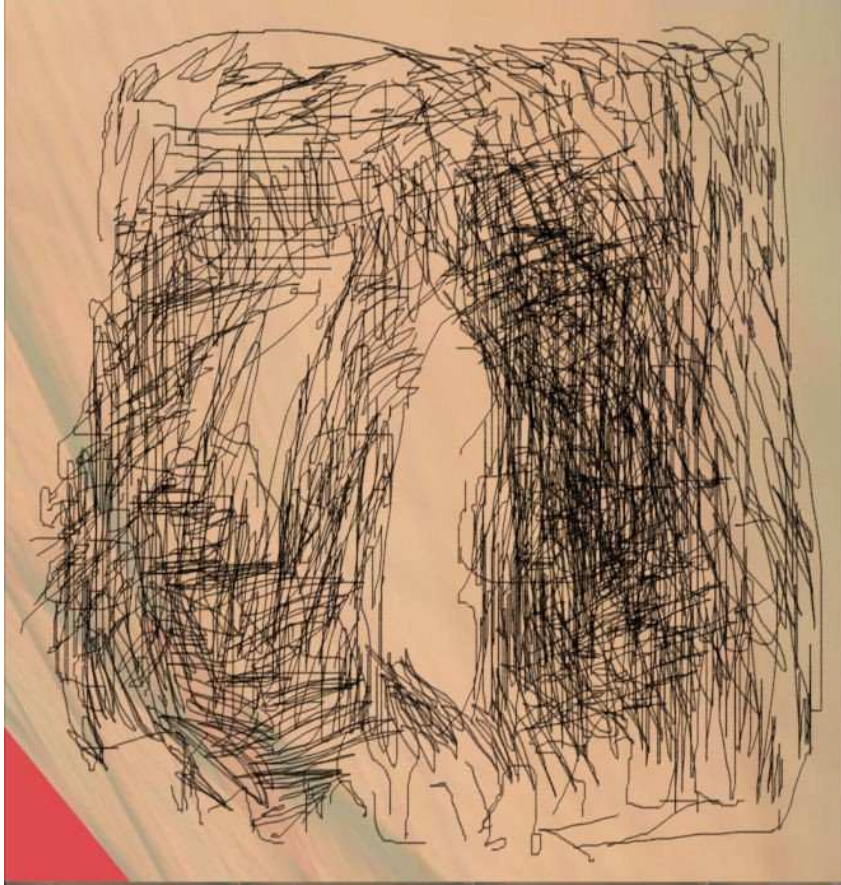




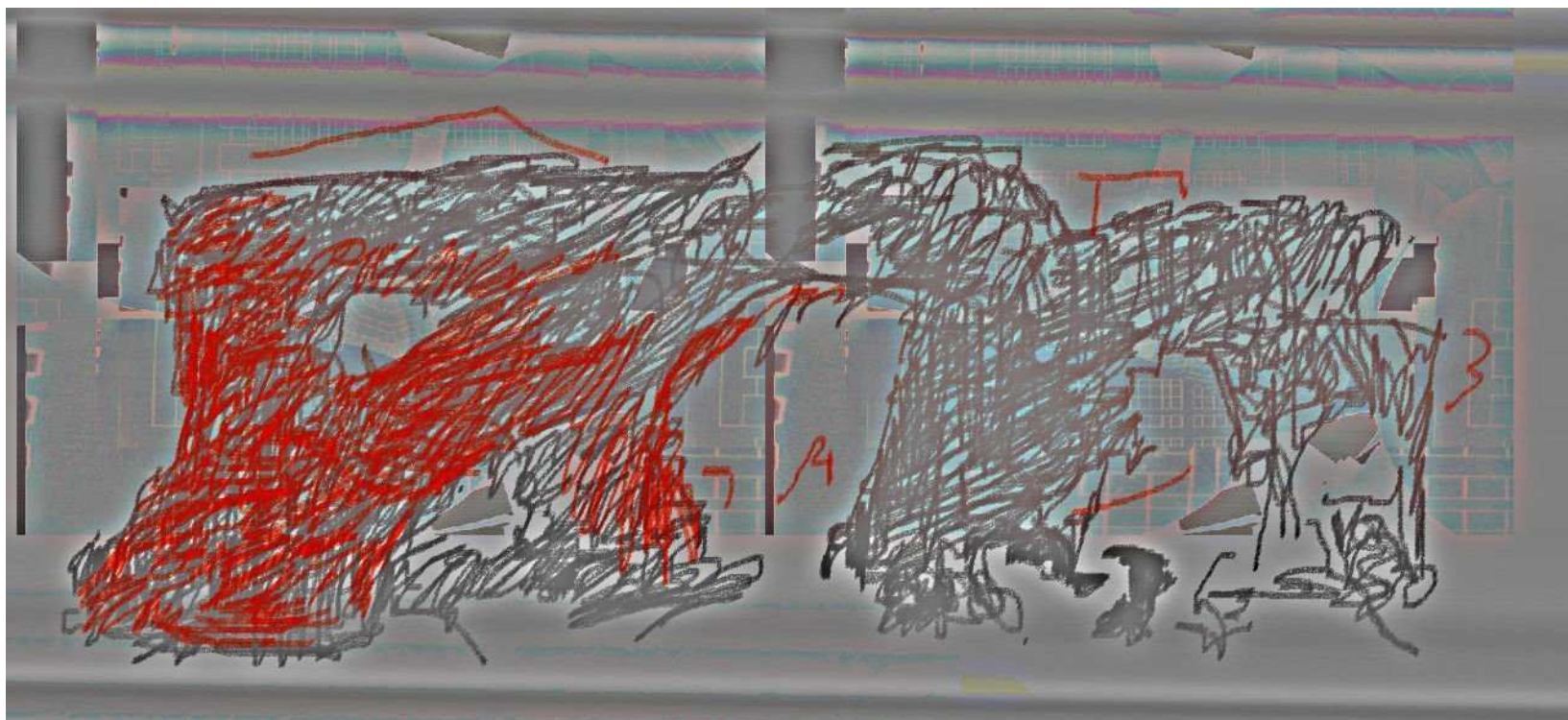


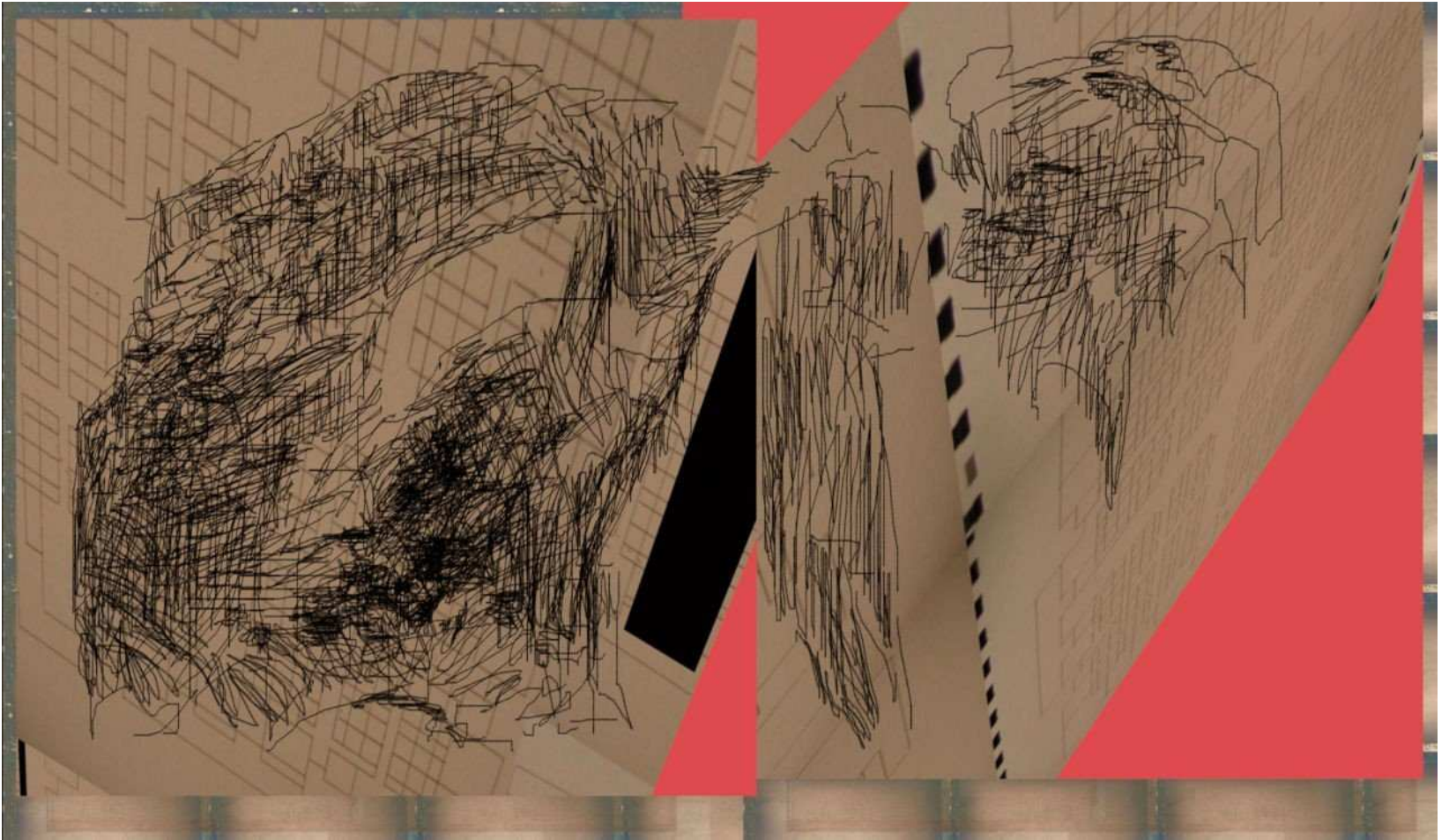




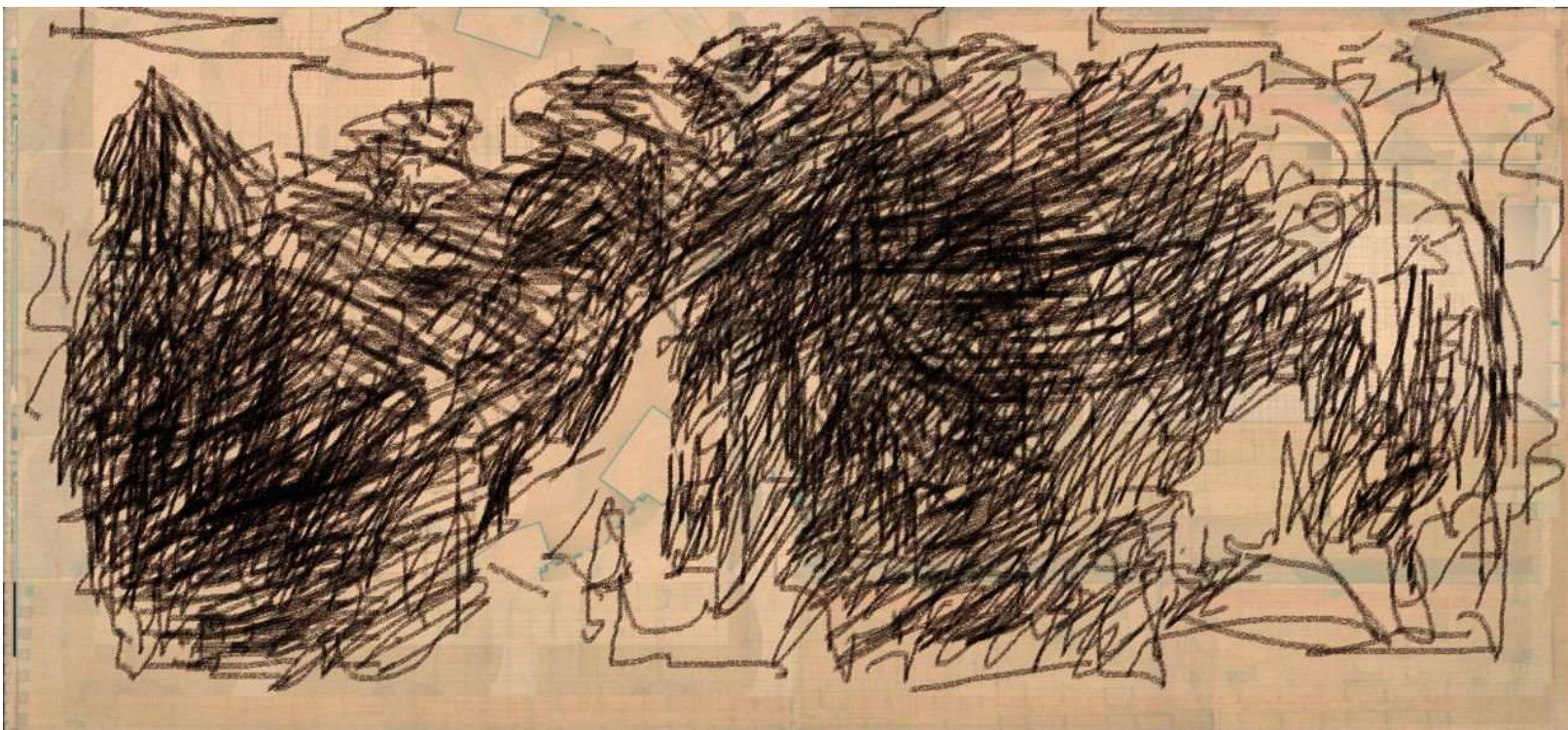




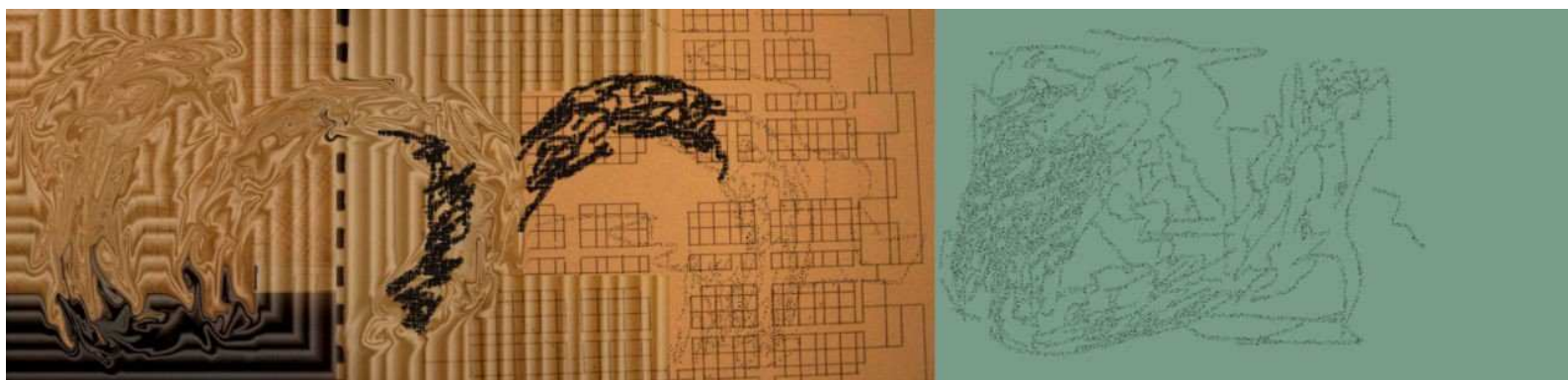










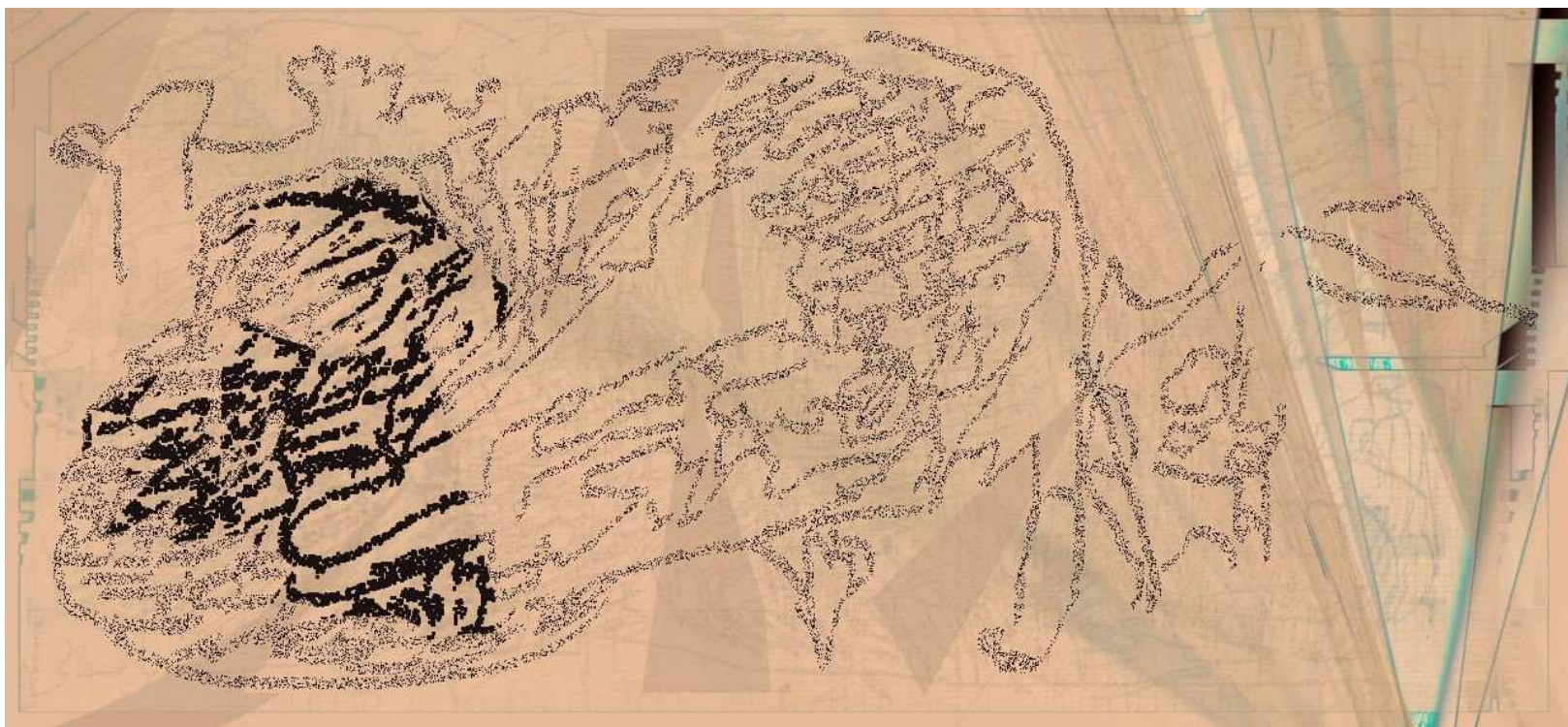


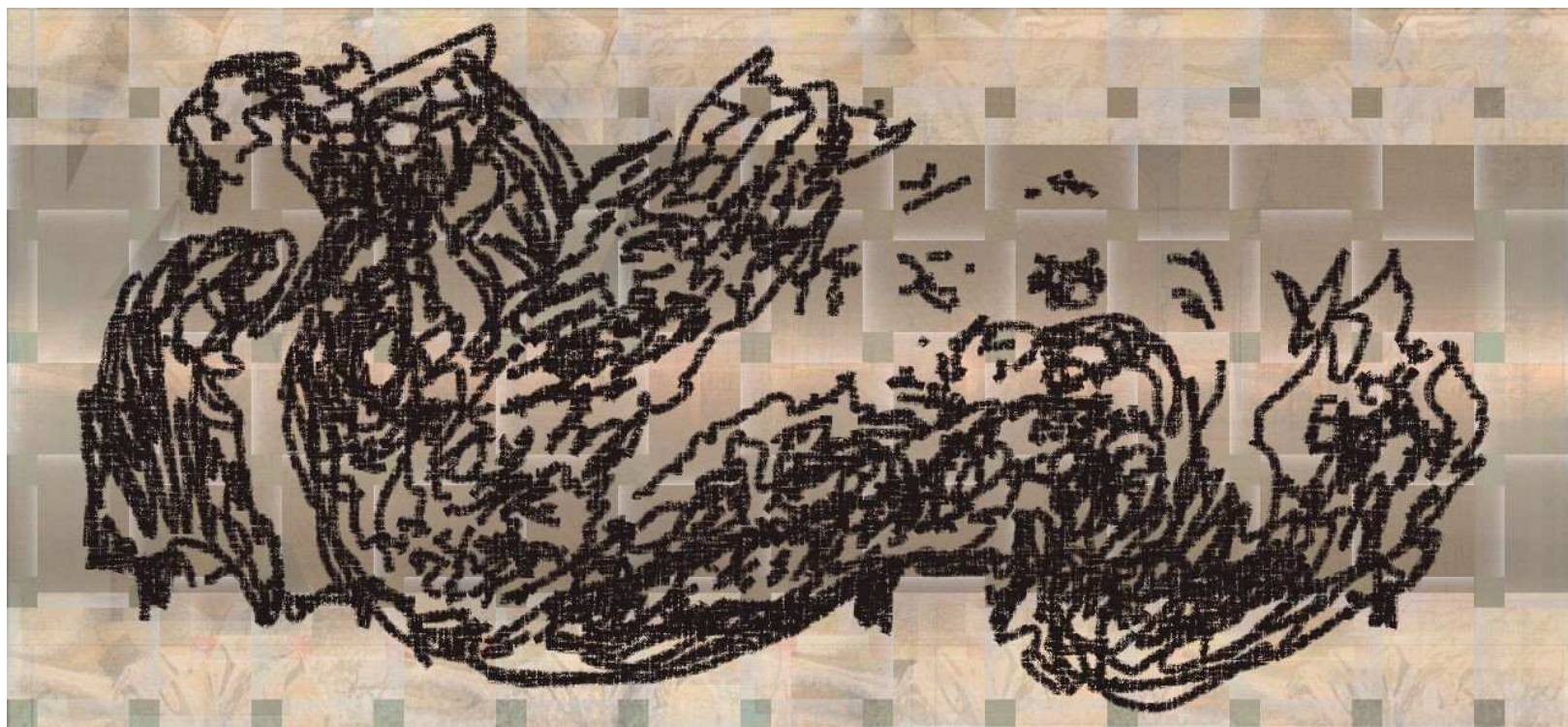




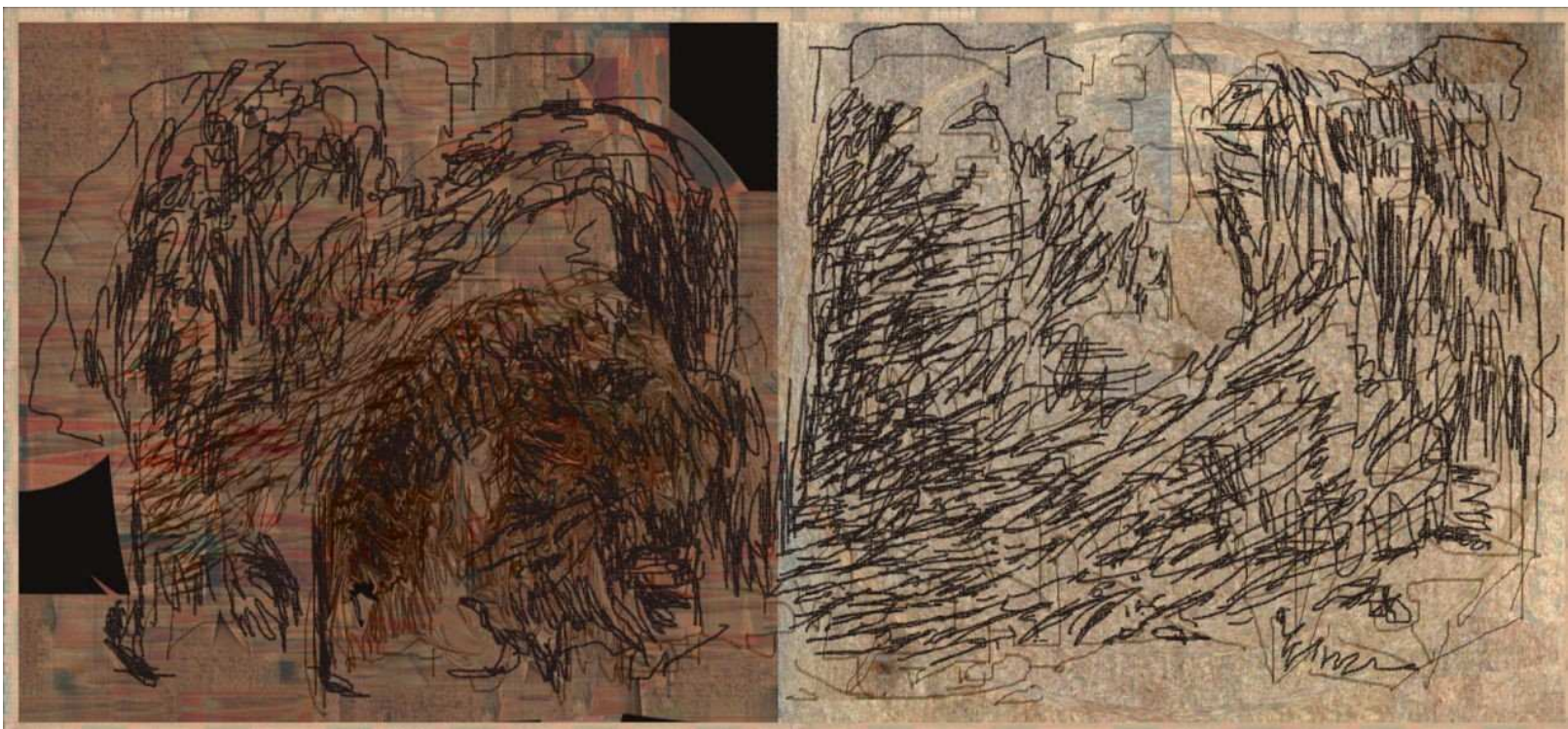
*FRESHLY SHEARED SENSE*





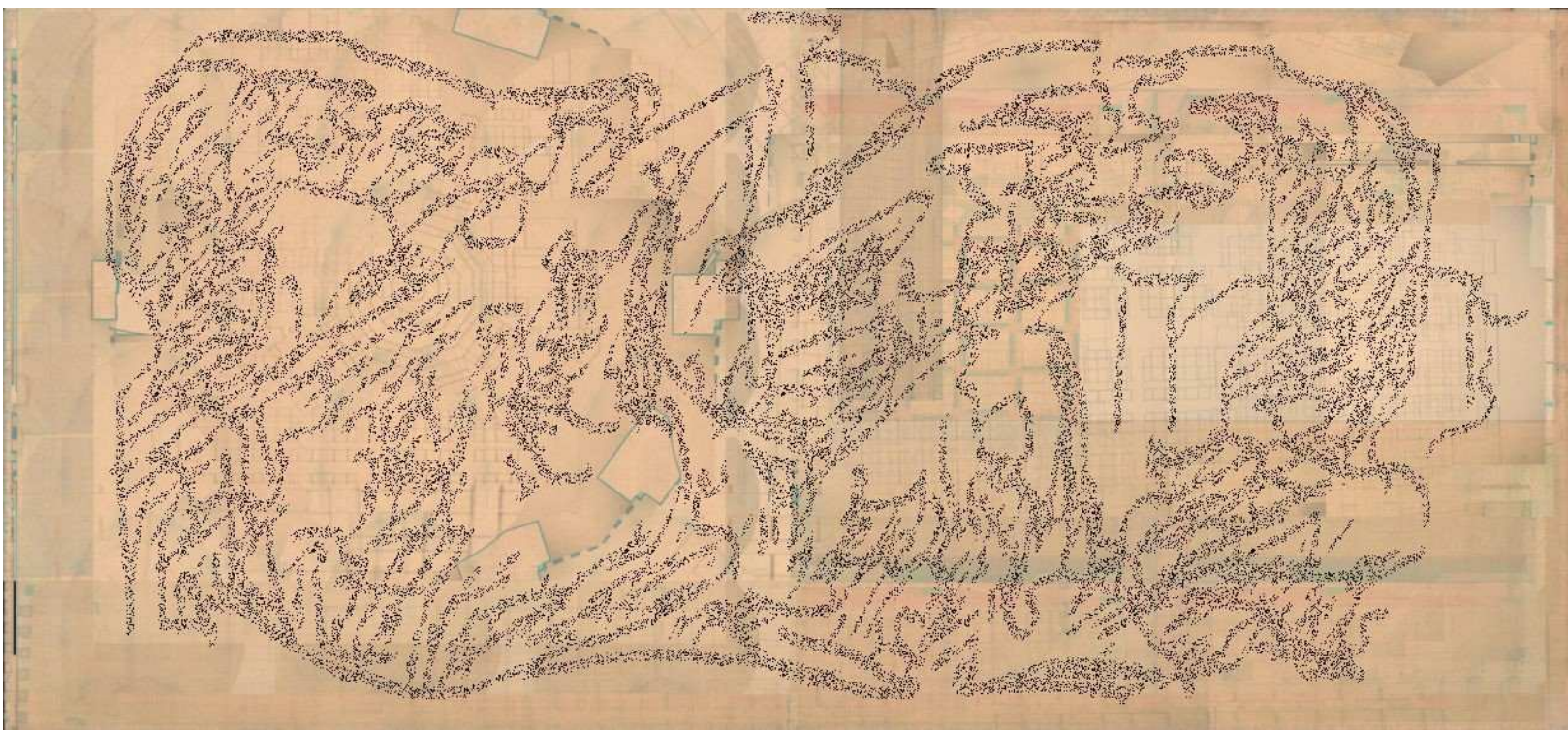




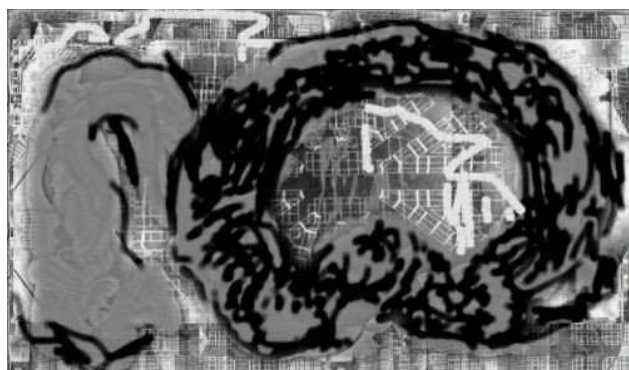






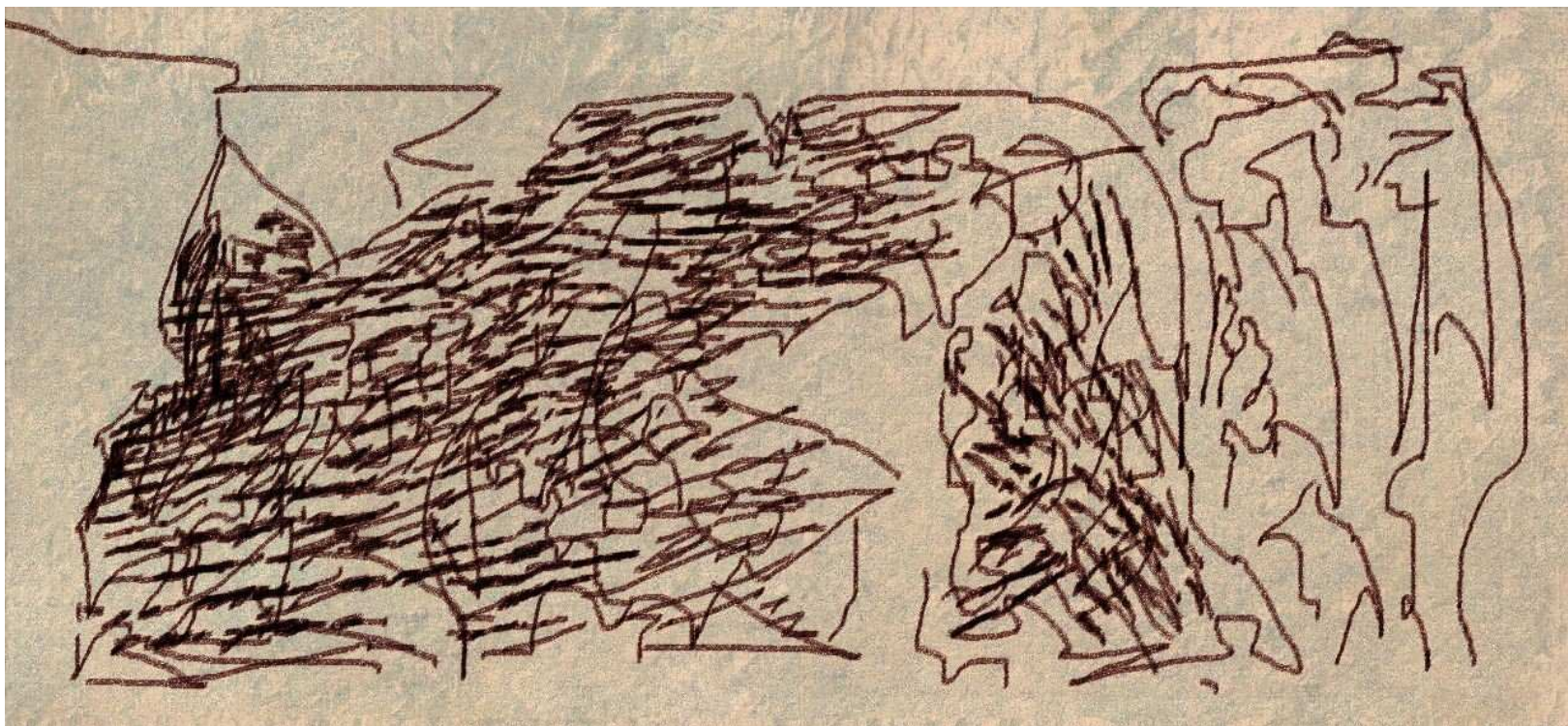














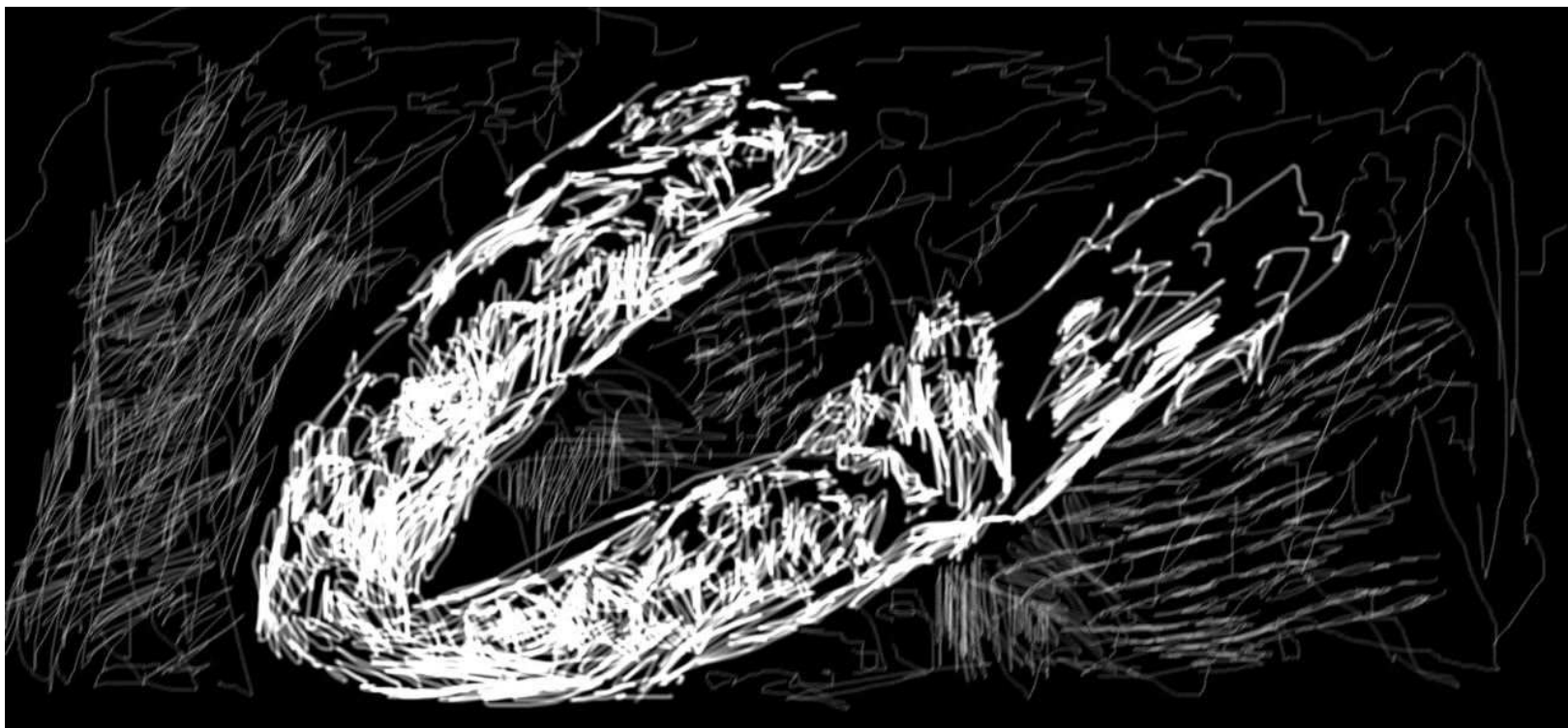




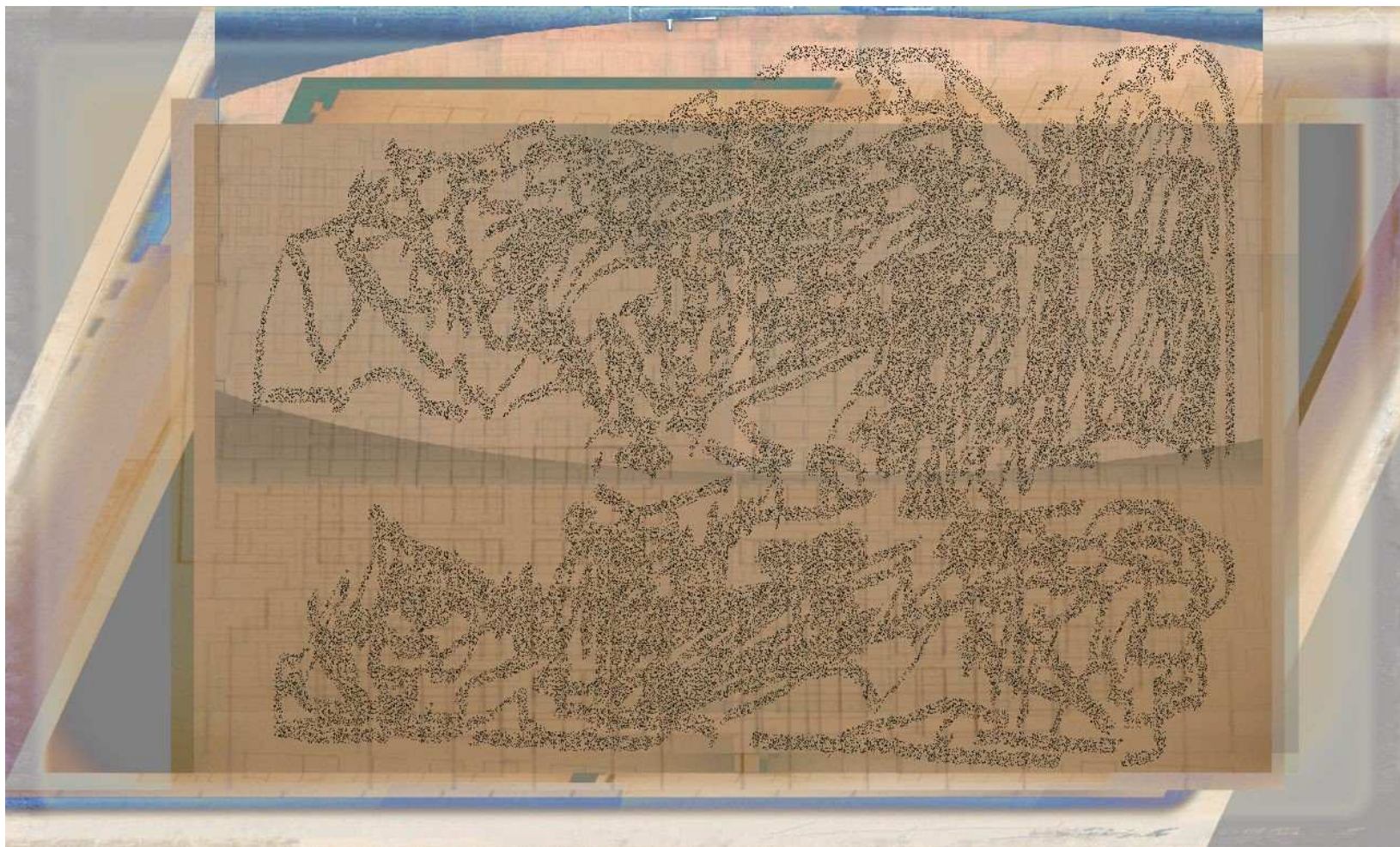
Per Michael Baldwin

The given conclusion per objects of experience in the case of art to not be ranged confusingly between "simultaneous" per eventuality and then again oppositionally may range that simulacrae which marks and merges the postulate to its considered conclusions, a process which the article appends the term discourse. The "discourse", as indeed discursive borrows the learning curve of the originary "sker" of Proto IndoEuropean identification of the roundabout, i.e. the curve,- carve- culture, the shearing, sheer, even the chiaroscuro, in my experience of art evocation upon its structural rhetorics which indicate the topos of discourse. So to venture the help available from "nonsense": sheared sense and sheer nonsense have a dialectic to be discovered in creative strangeness, a strangeness the article holds at arms length in order to advocate from some shifting points of view the potentials of relating customary reference to the conditions in which one reflects on the famous question: what is an object/what is an art object and how does the art object relate to those conditions which draw upon considered differences as posited or extricated from any aesthetic intuition of validation? The article concludes with a reference to an art poets thesis that a thing is hole in a thing which is not and that a tension between art and non art need not stress that "pote anettettai" whenever/never ( riddle) or "potency". This potency as proposed develop discourse by limiting semiotics to morphological arrows is careful to state its "not very generous aspect" i.e. bias as a constructive thread. I cannot disagree with the theories arrival at the conclusion it finds, but the restriction to a given semiotics may be problematic, in fact so problematic my own art finds an exactly opposite point of view which is that discourse is in the poetics of words whose intuitive extension can perhaps be "said" to be restricted but in fact are not due to the absolute elasticity of language.





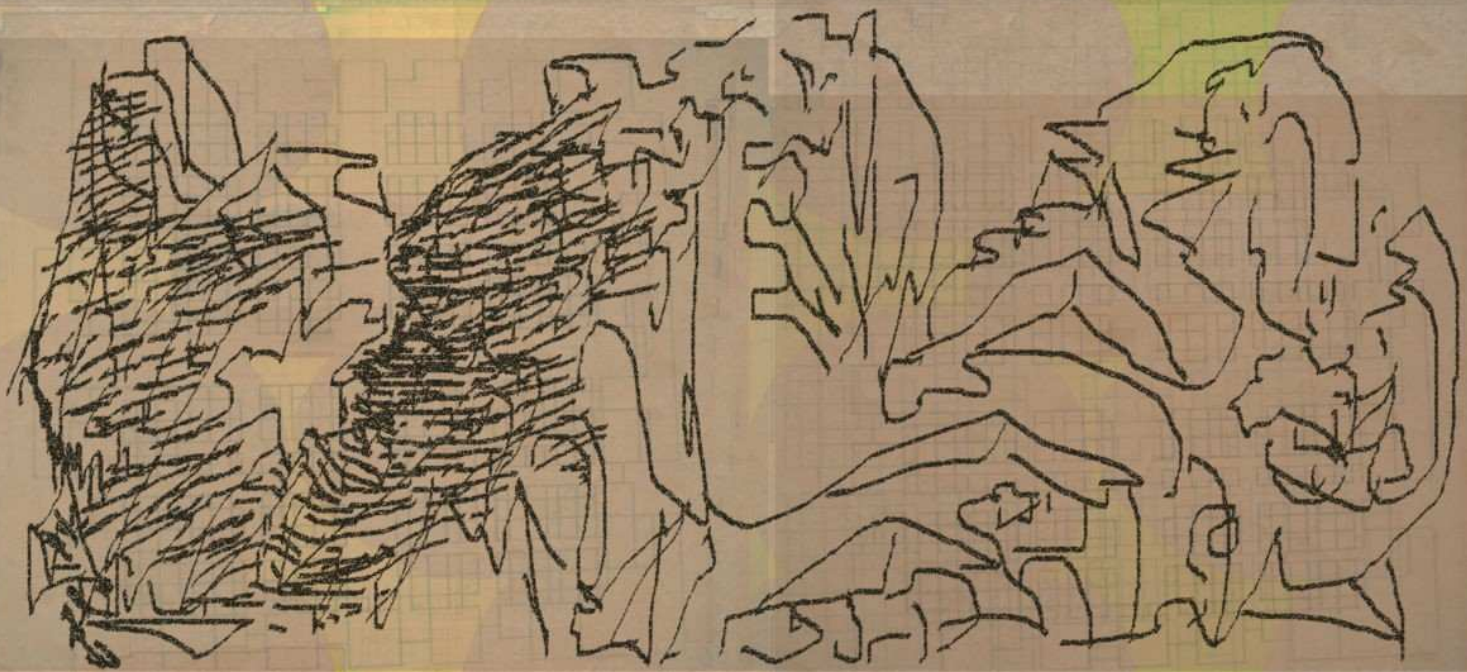






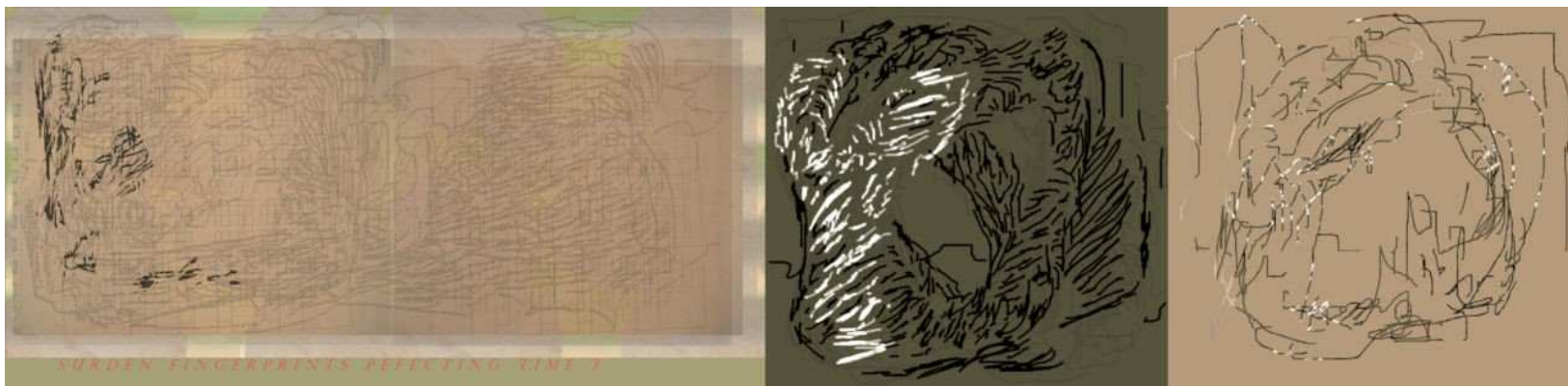
*FINGER PRINTS DE A SORDEN INSPIRATION AND PERFECT TIME (1)*

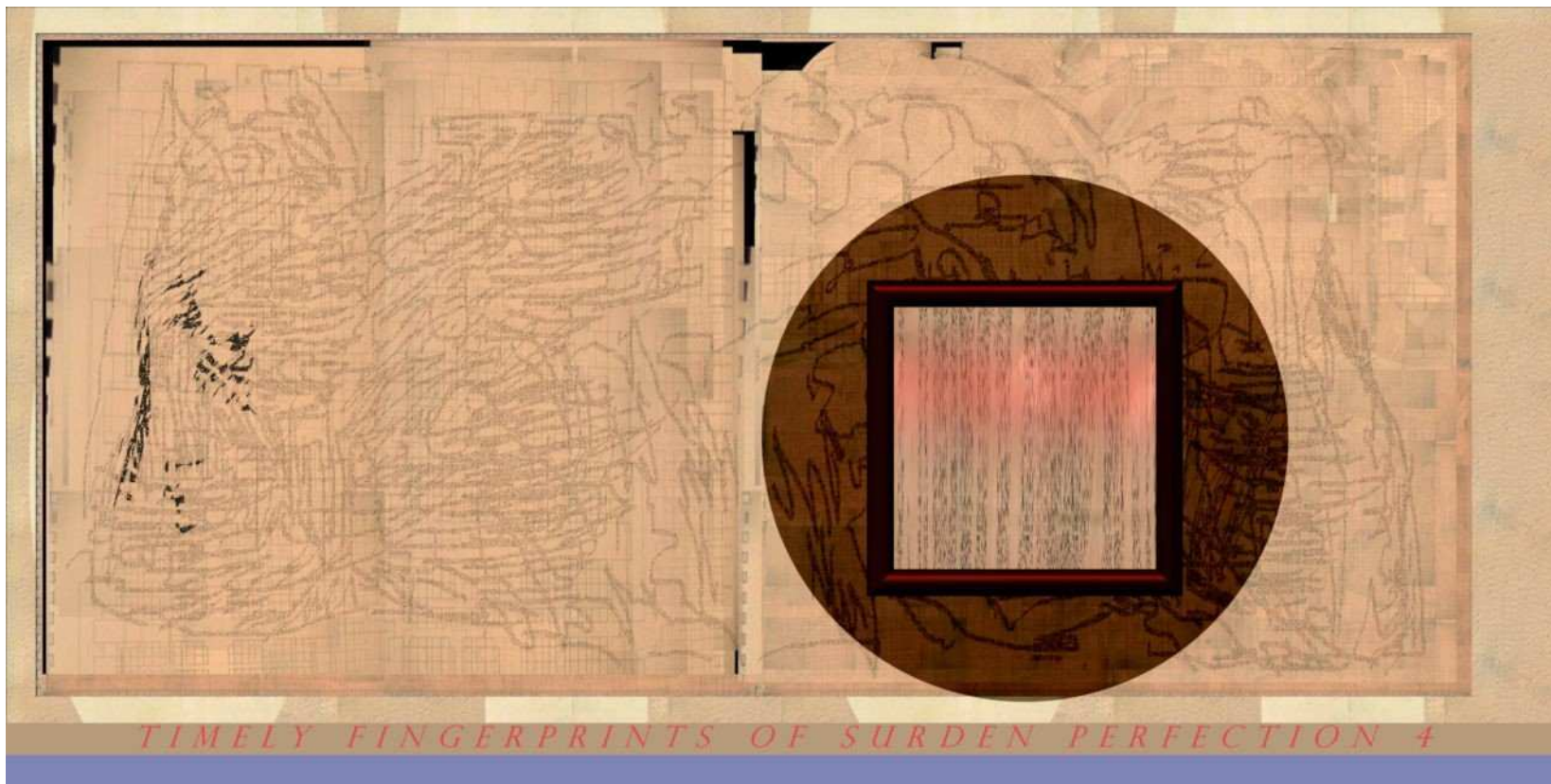




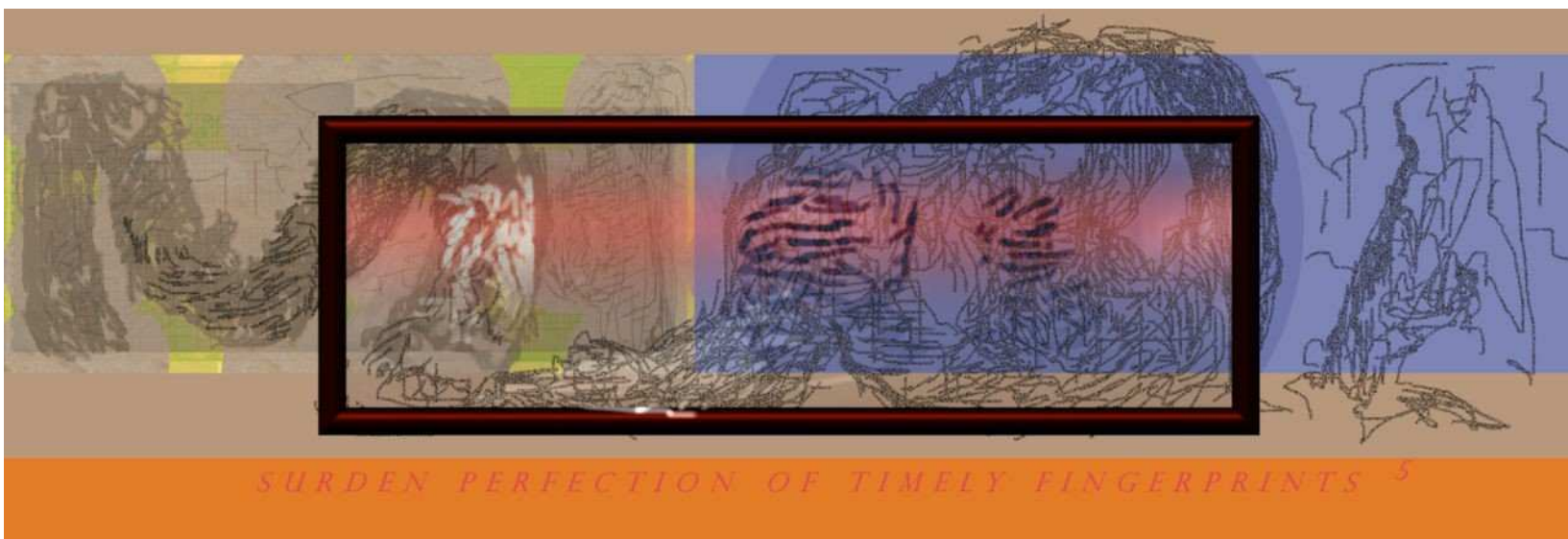
*SURDEN FINGERPRINTS OF A PERFECT TIME 2*





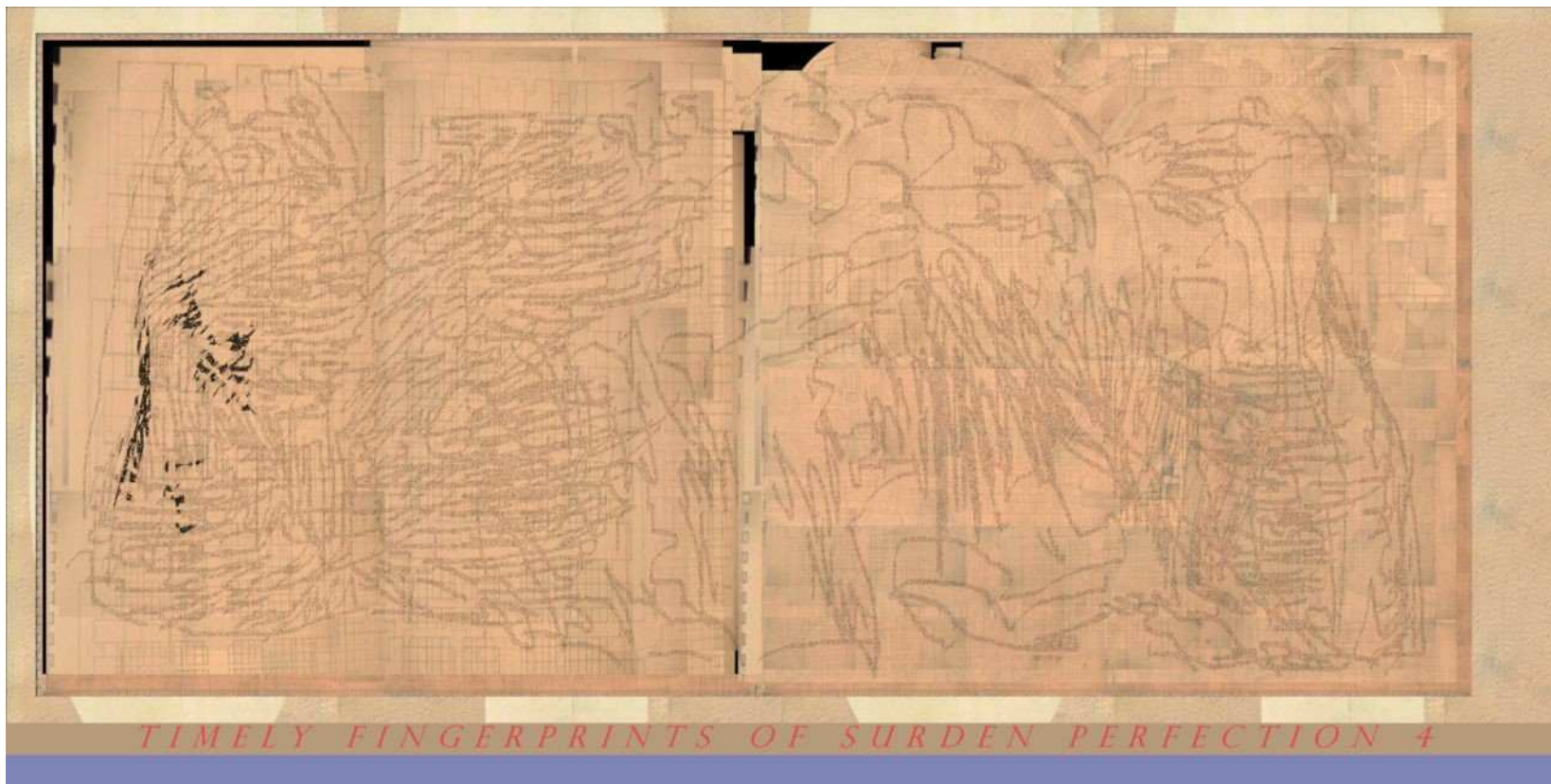


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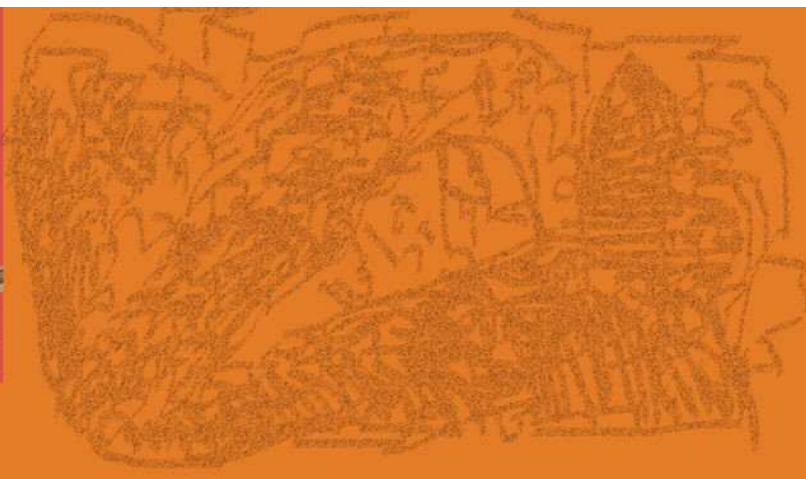


*SURDEN PERFECTION OF TIMELY FINGERPRINTS* <sup>5</sup>



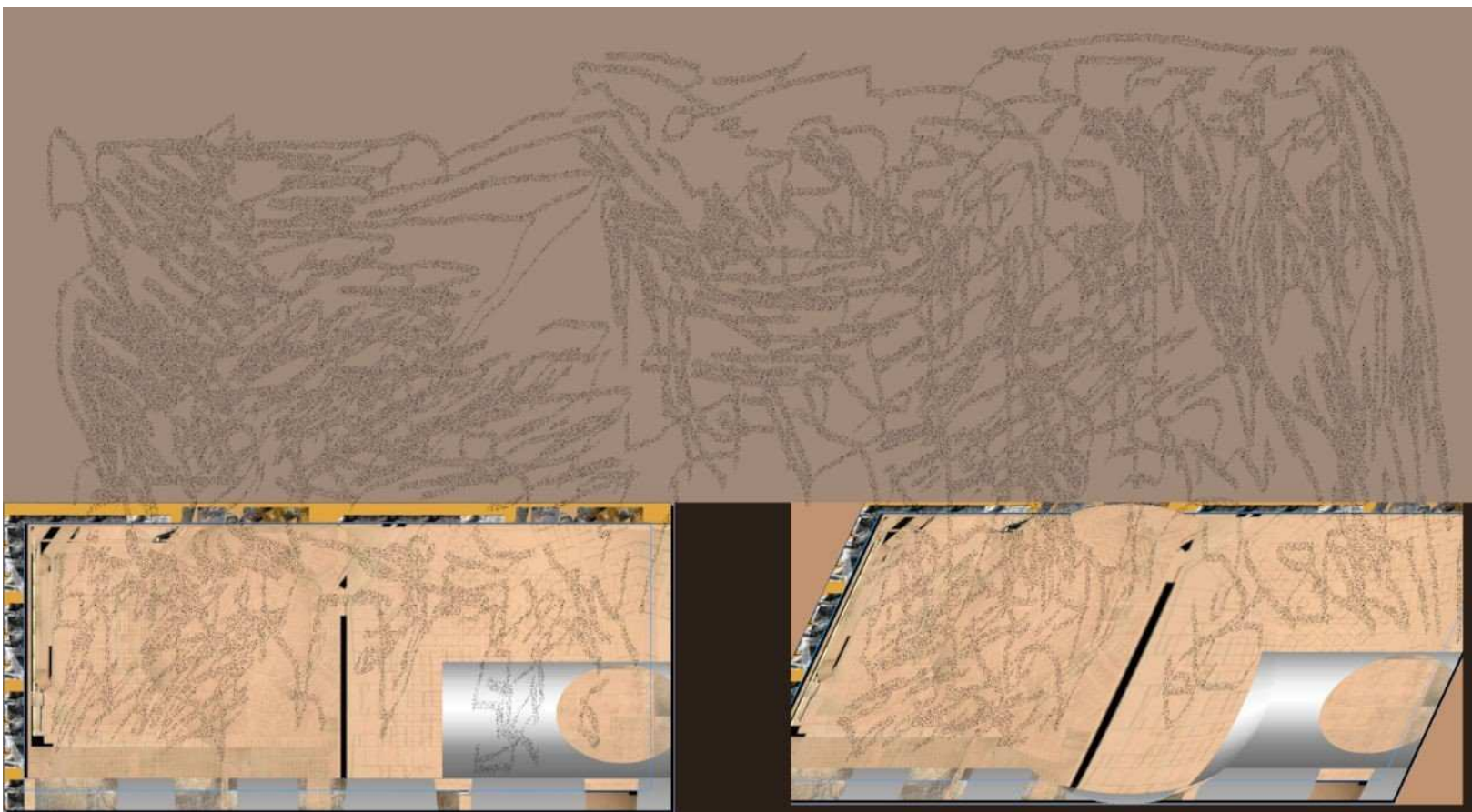






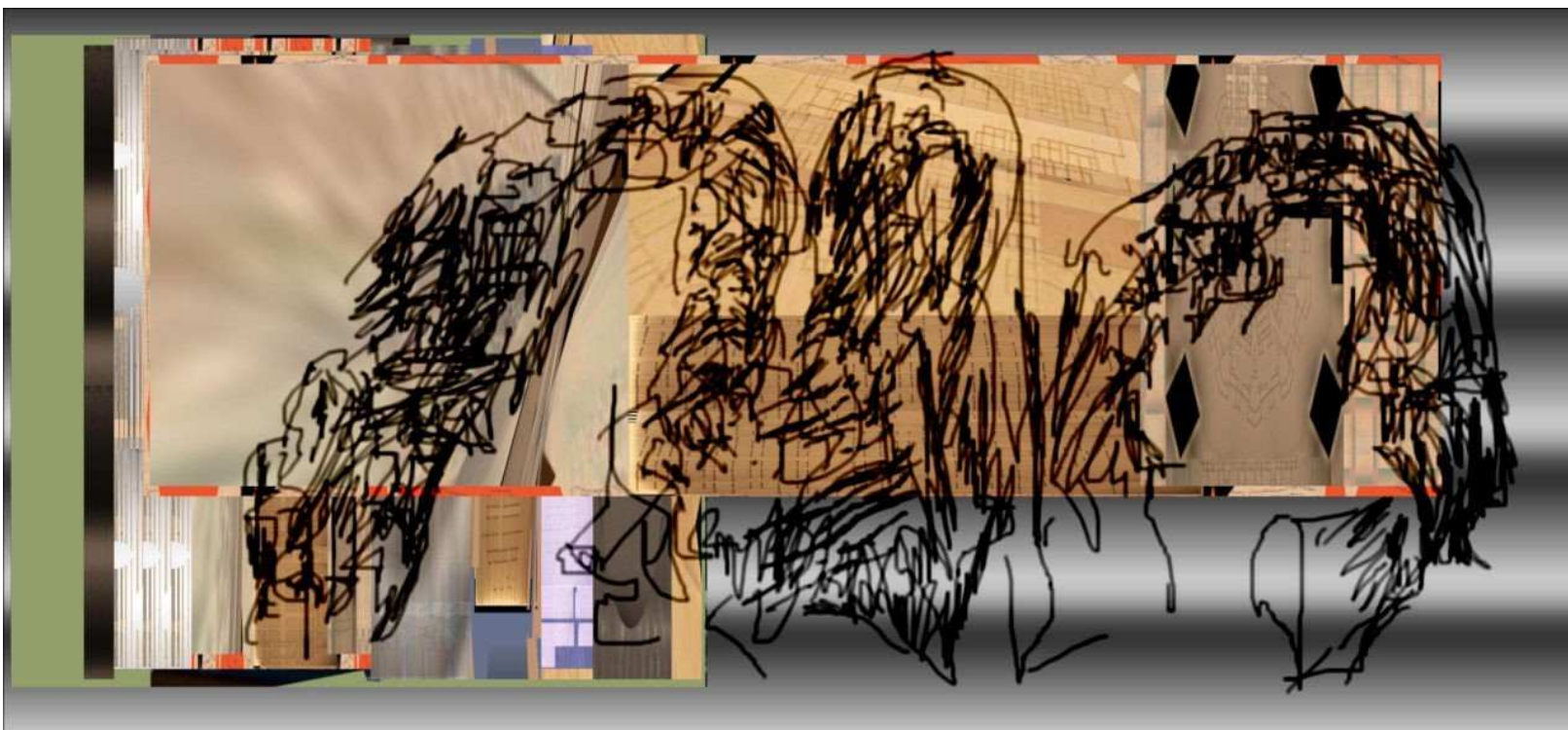








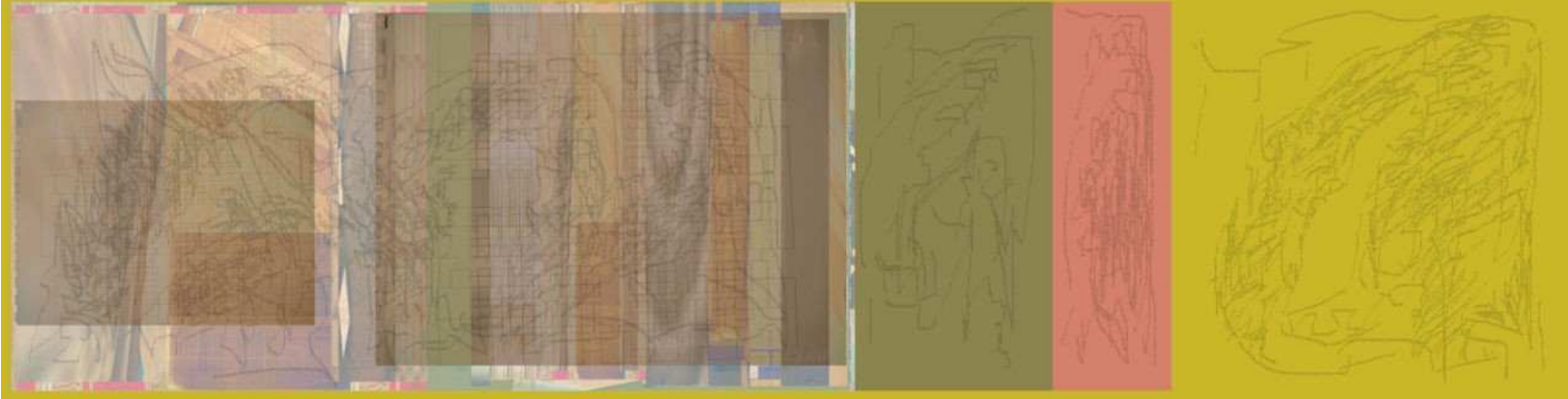


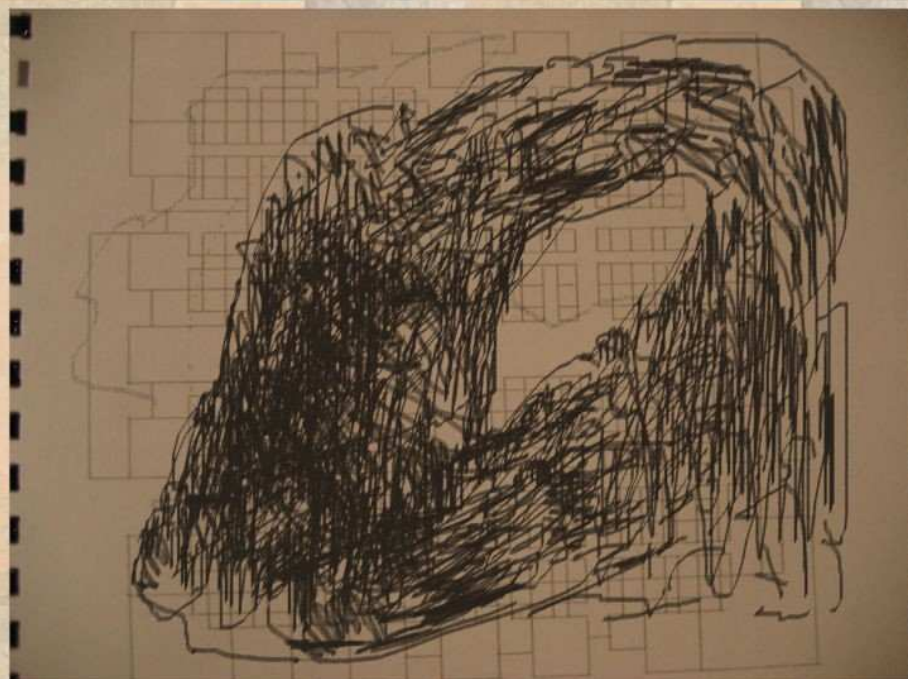
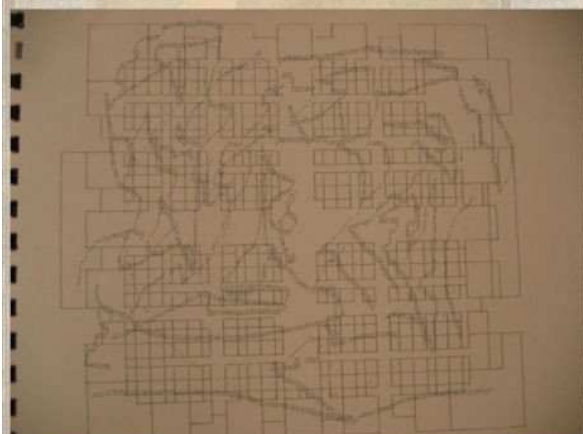


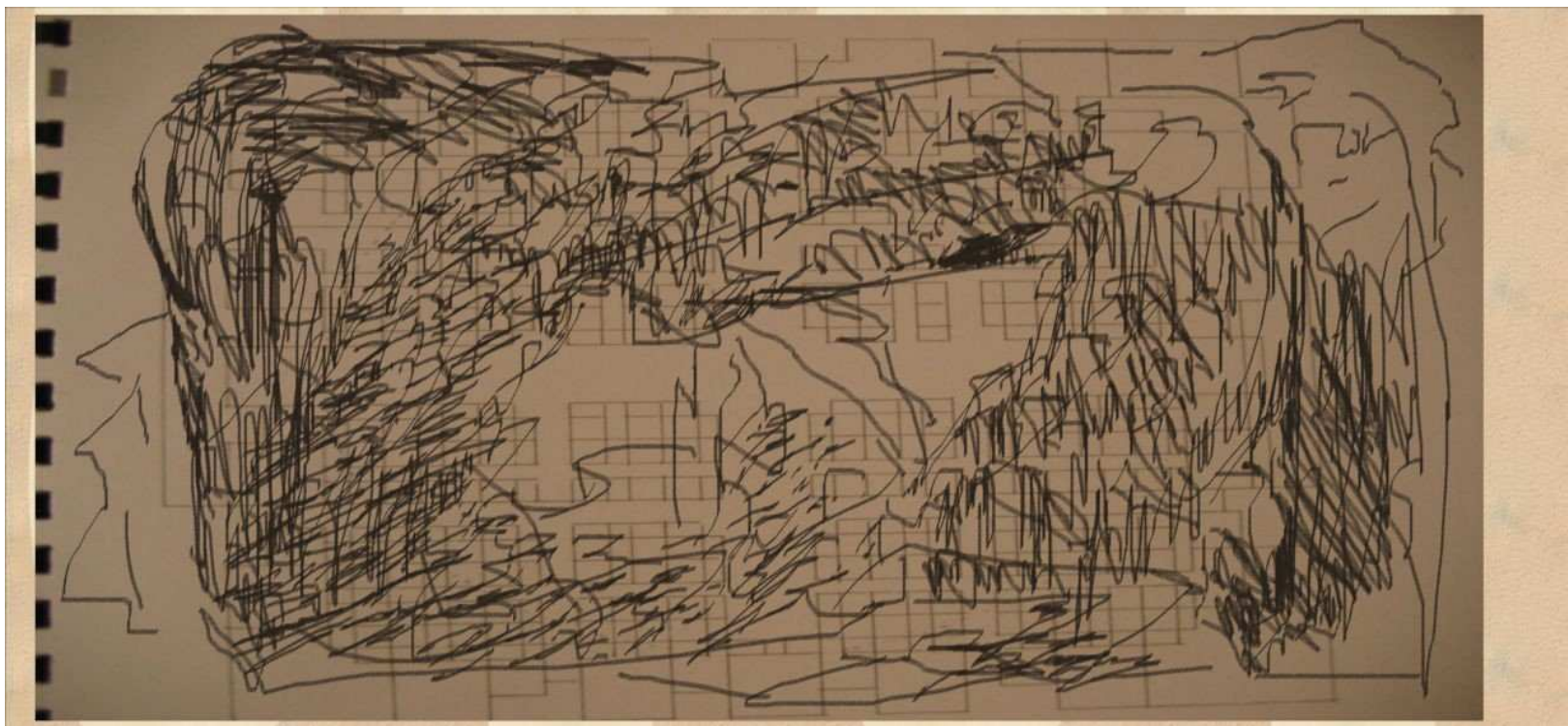




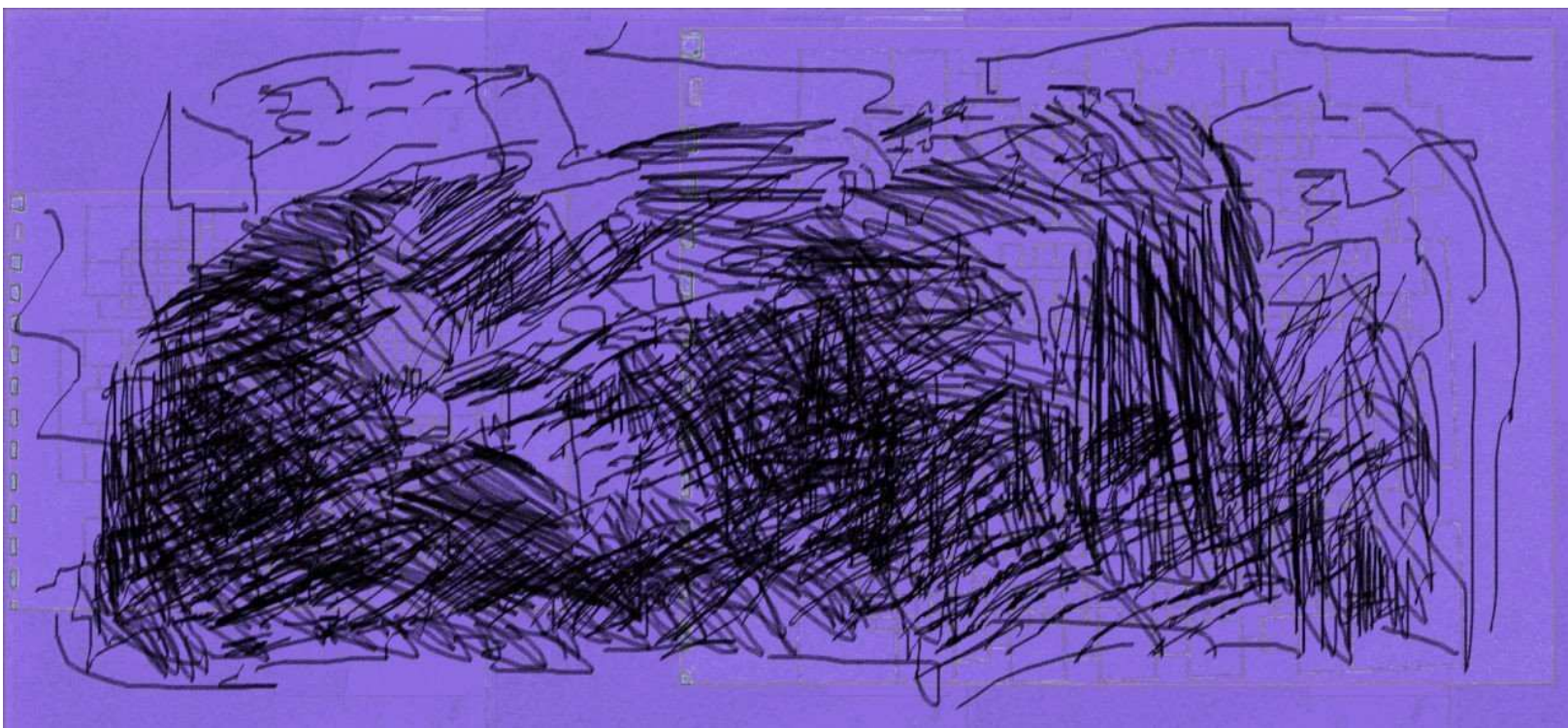






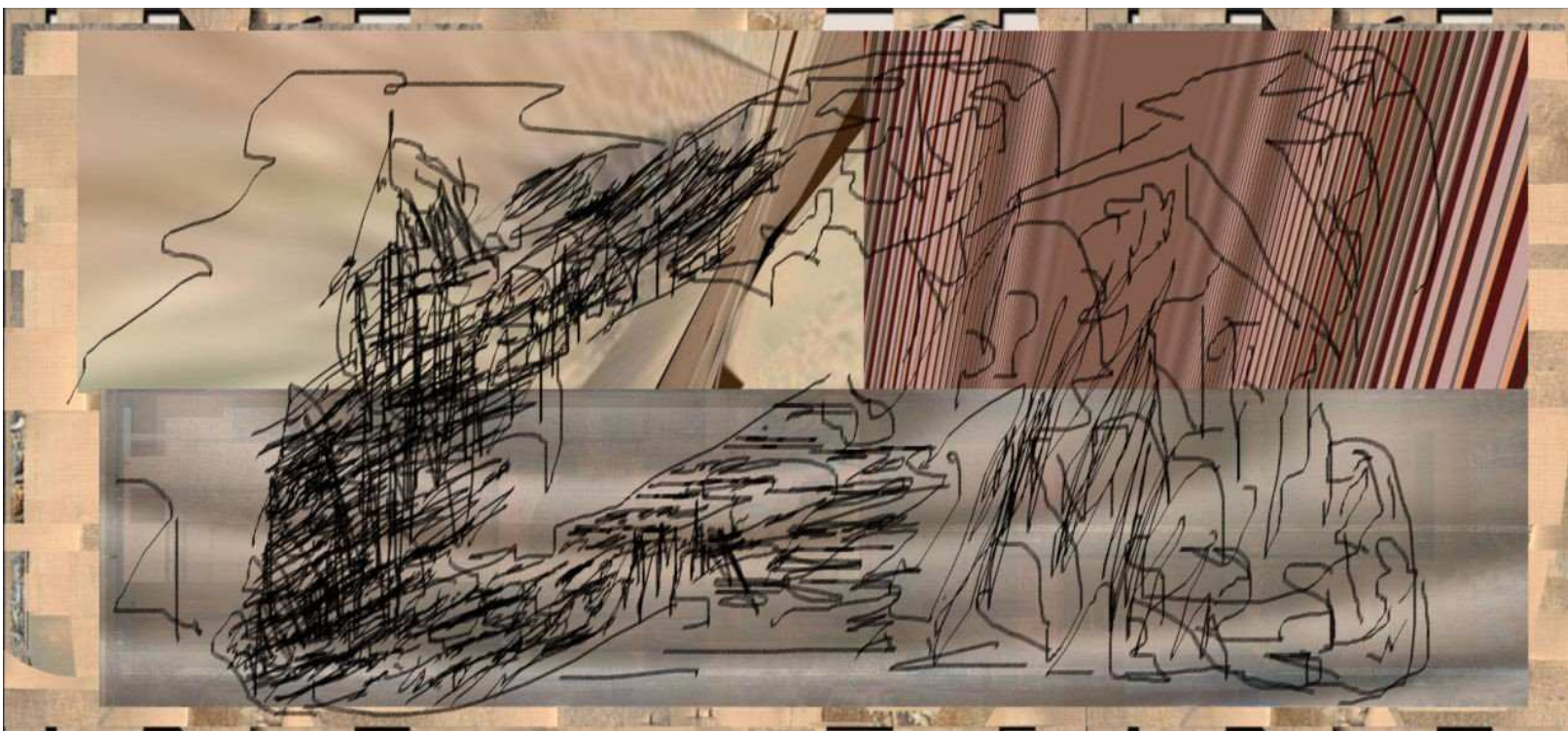




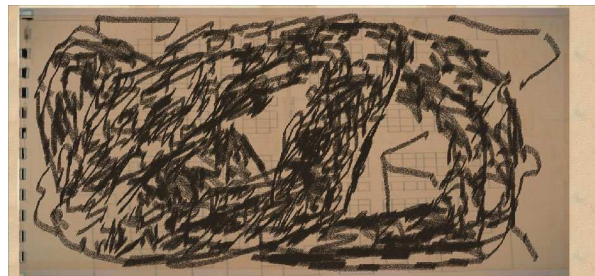
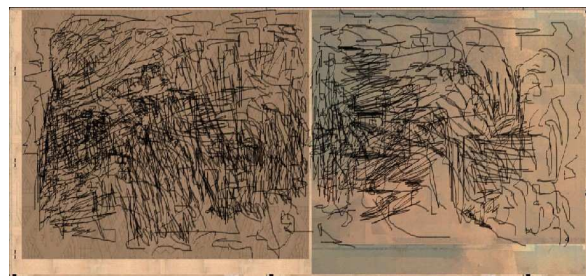
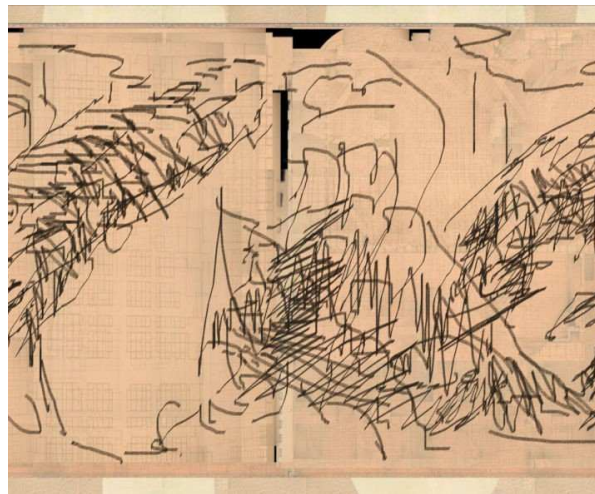
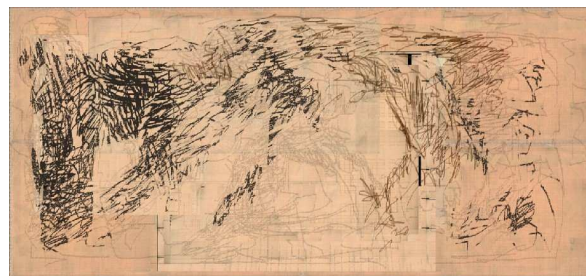
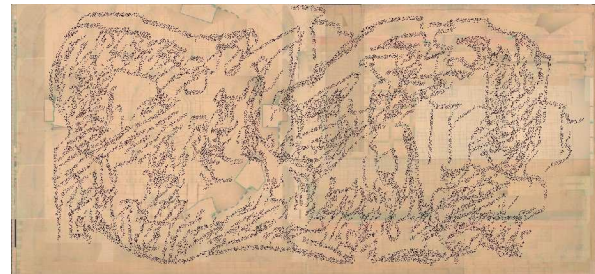
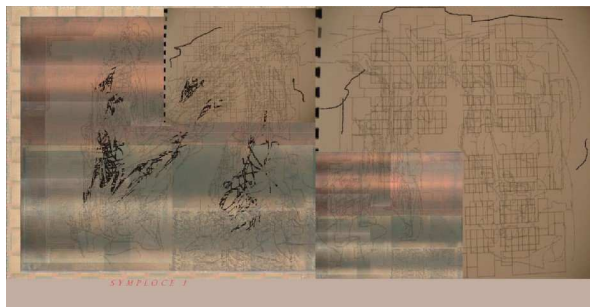
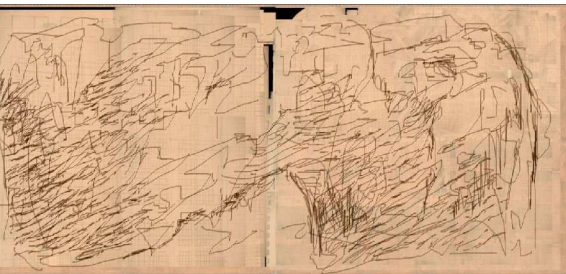


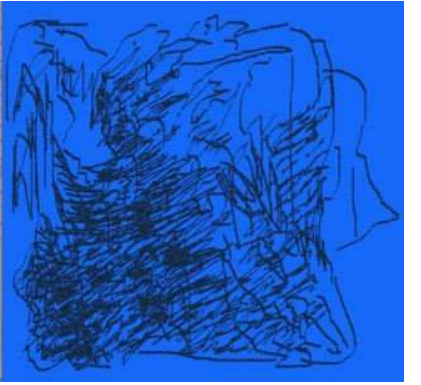
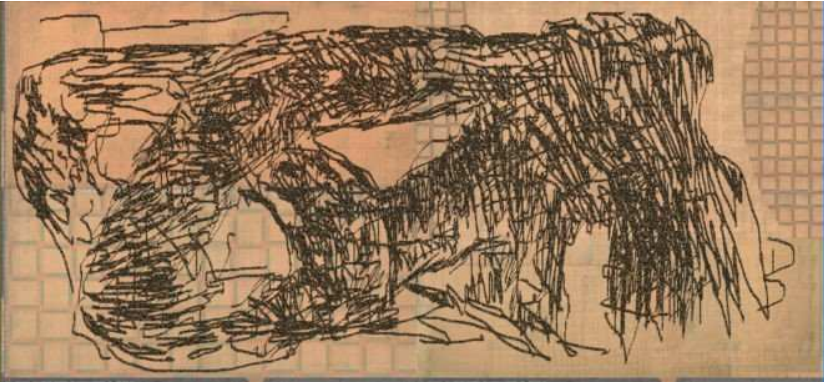




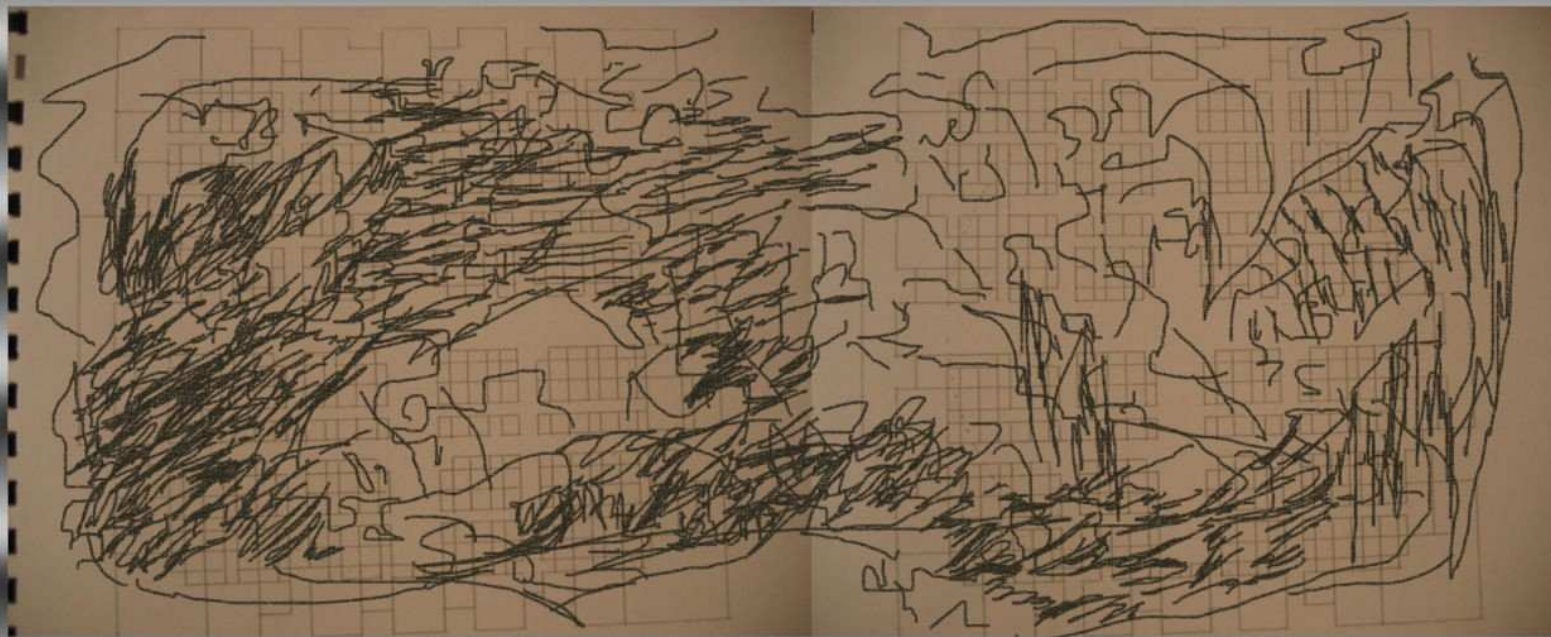




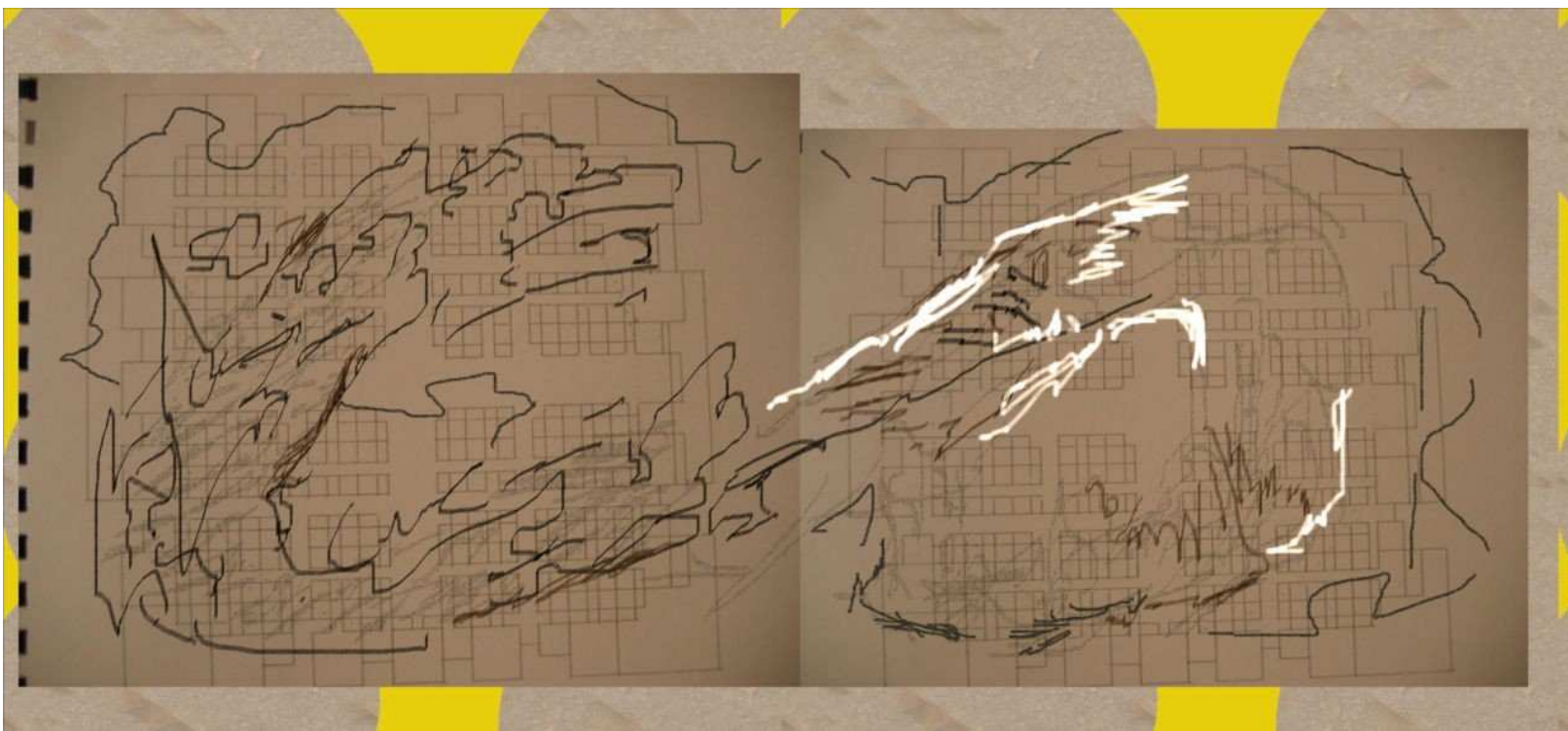


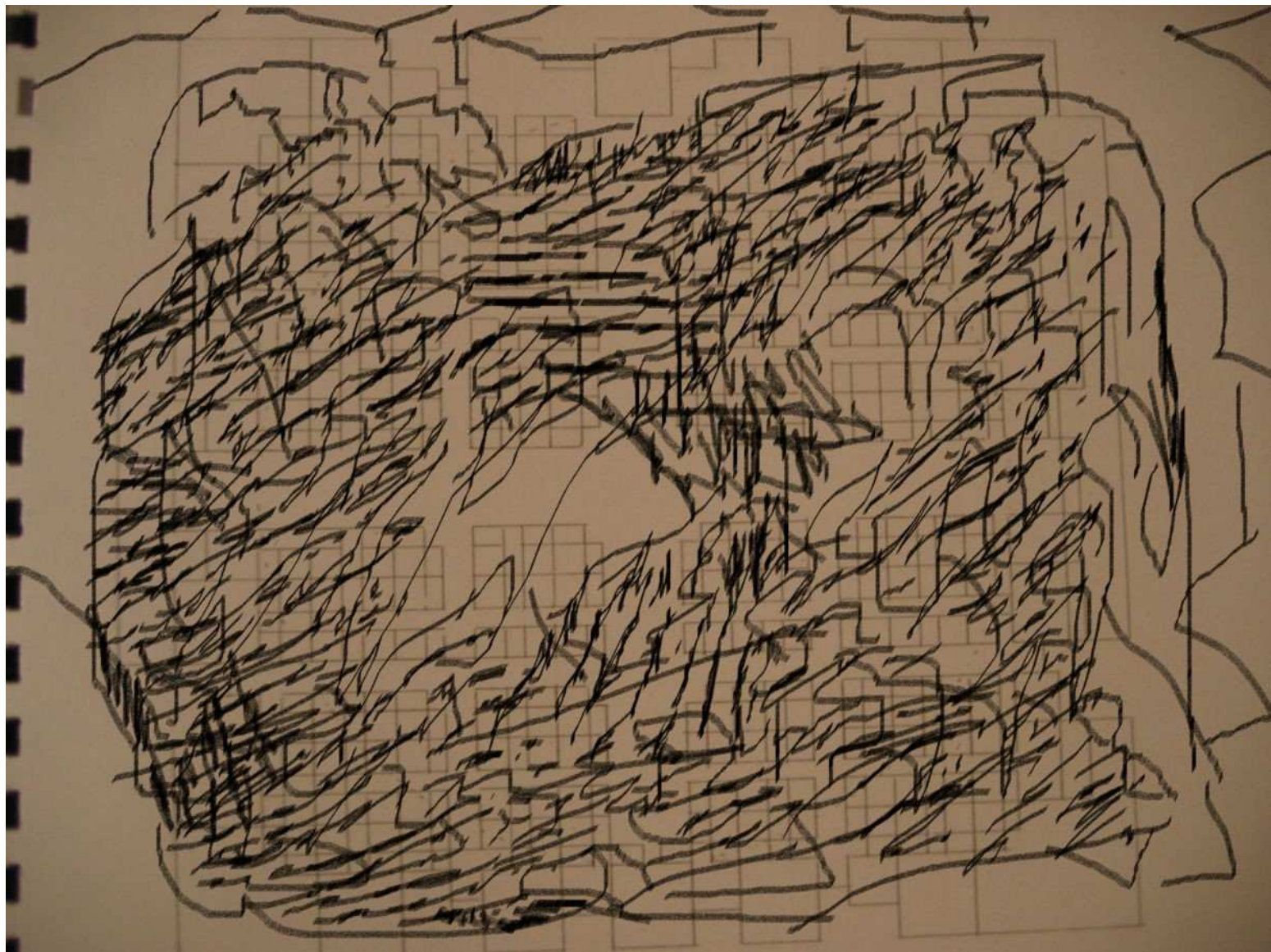










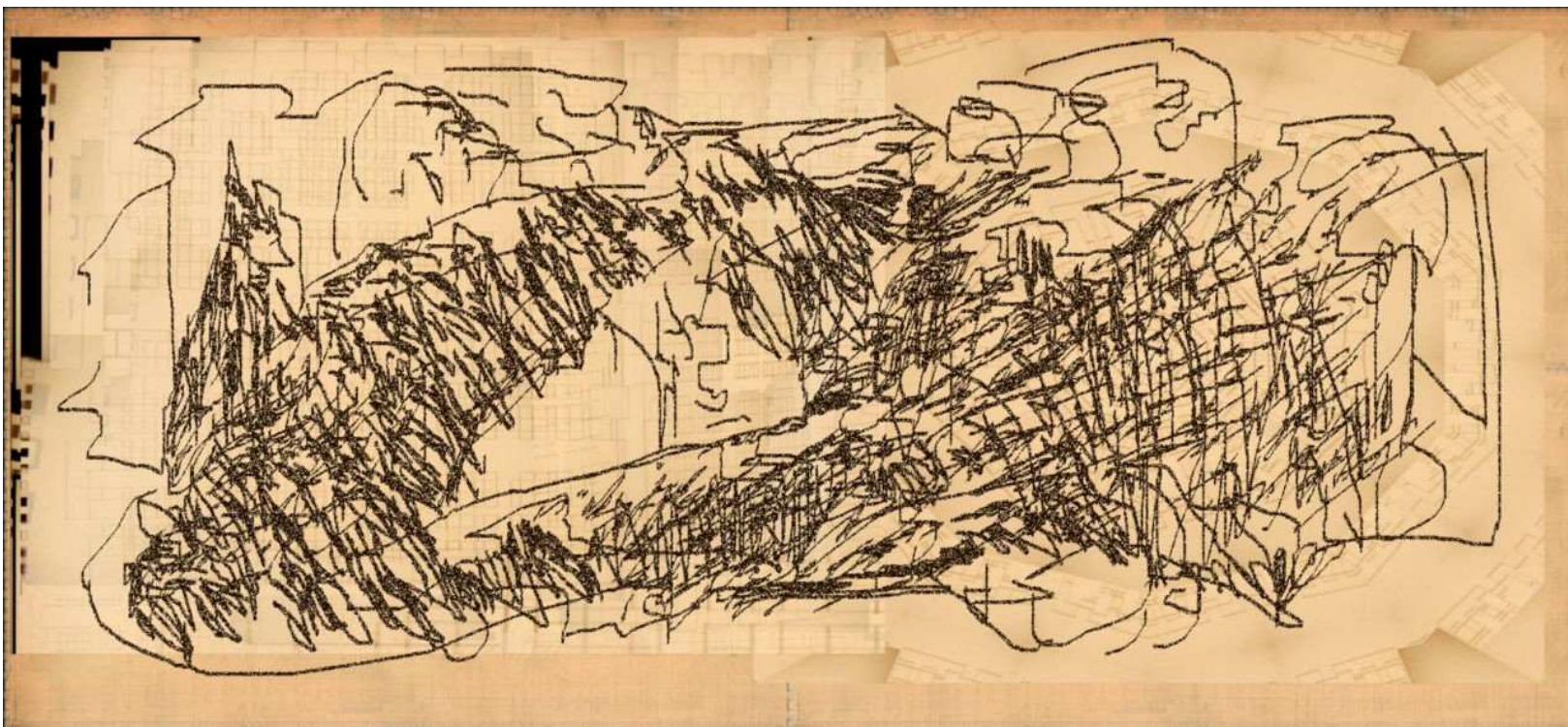




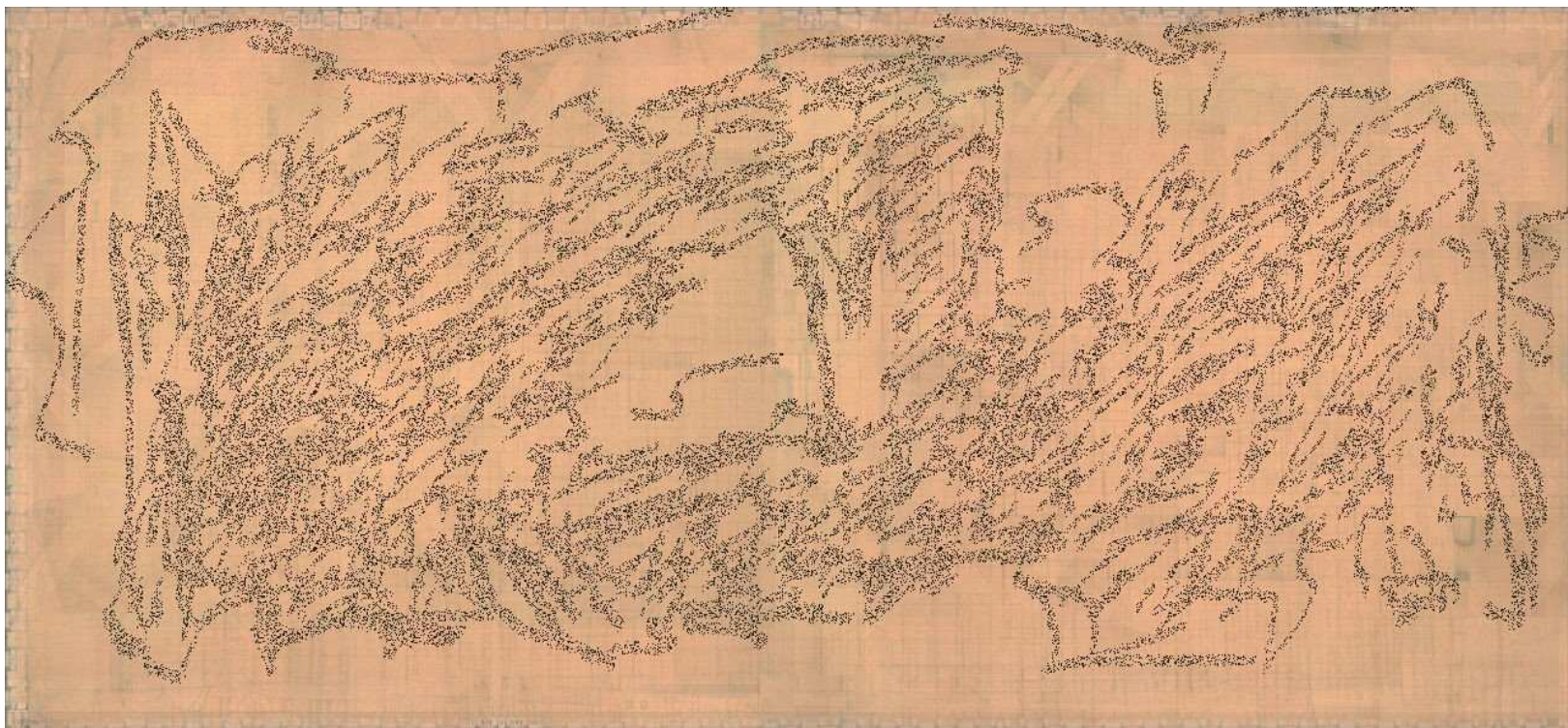




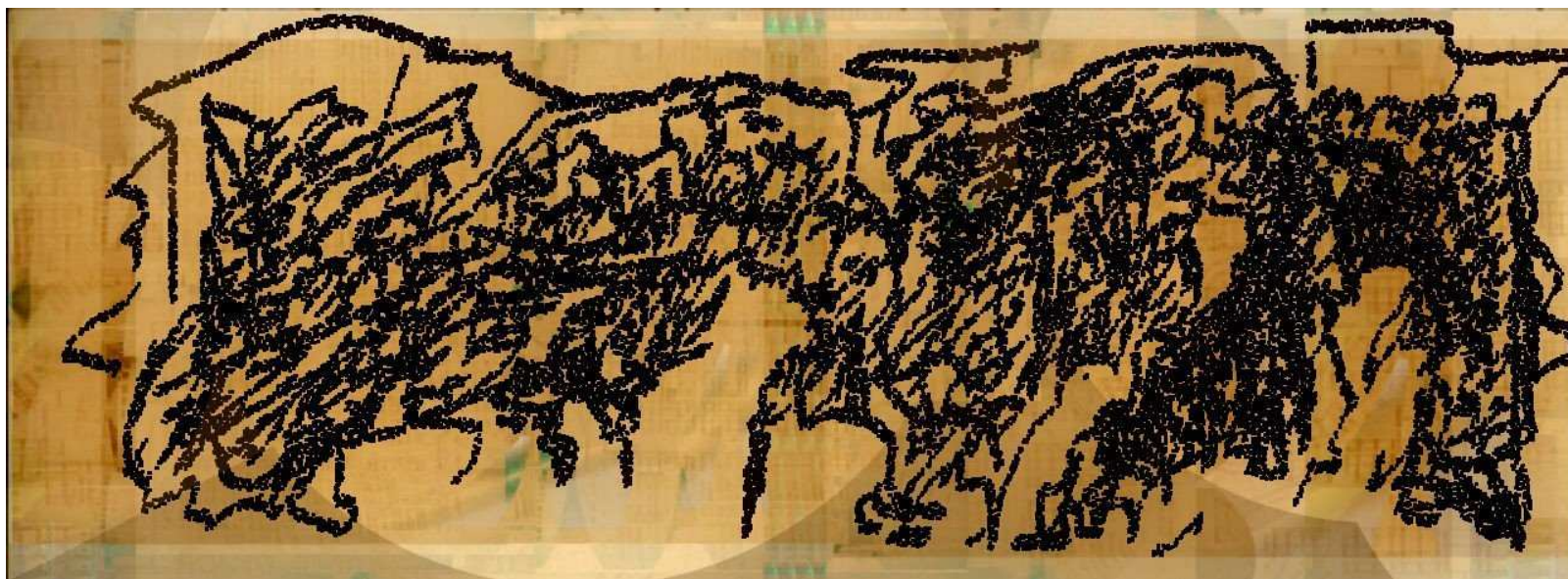


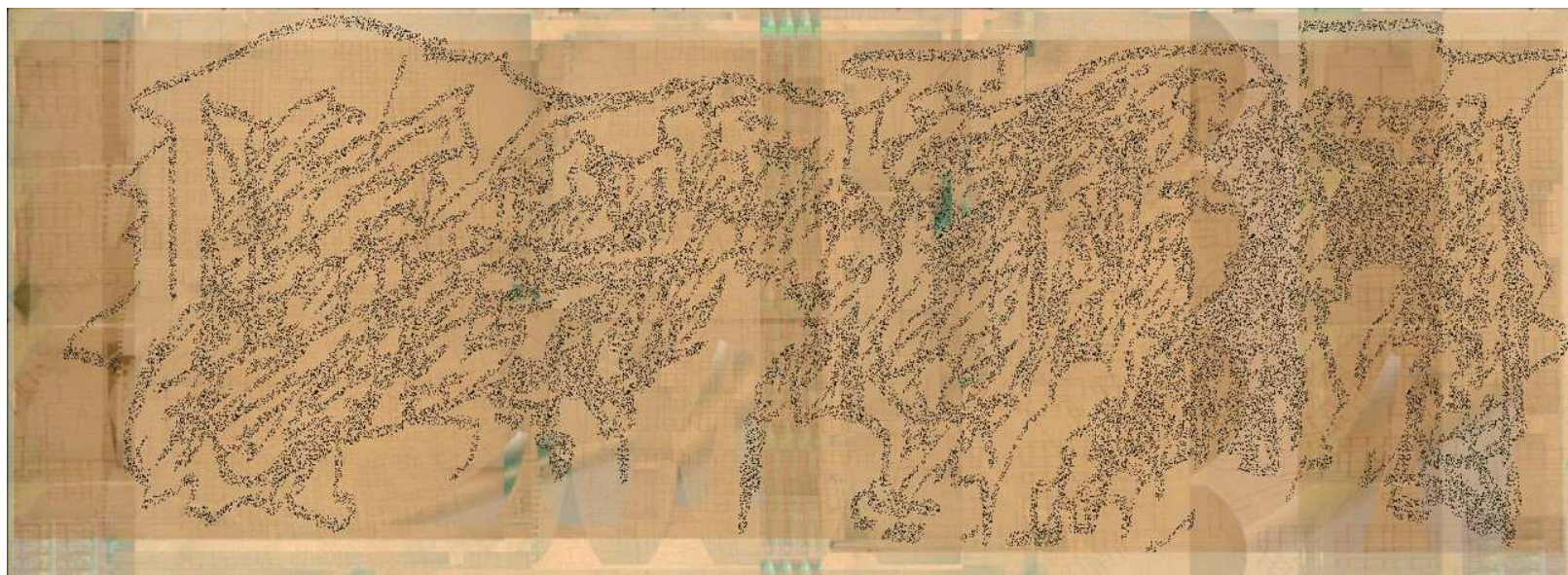








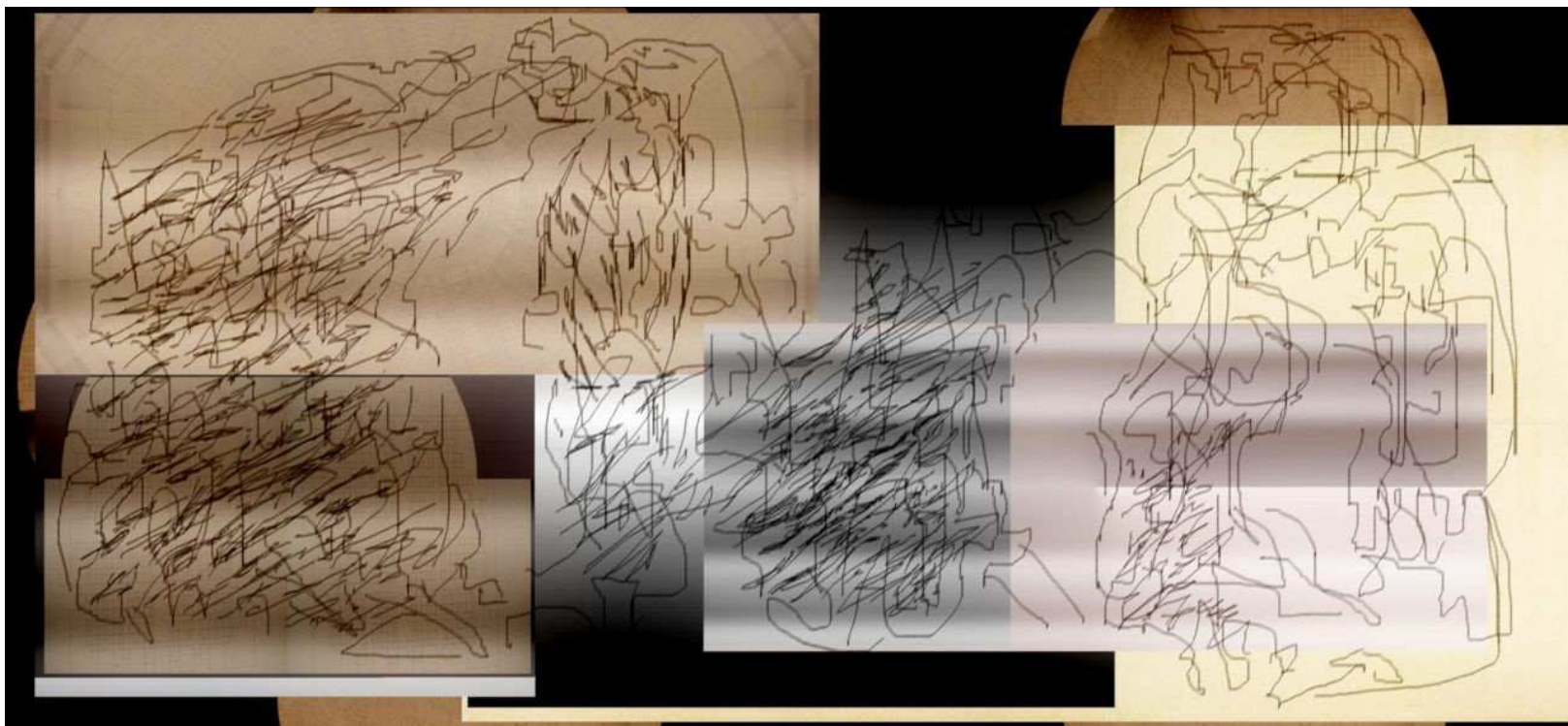










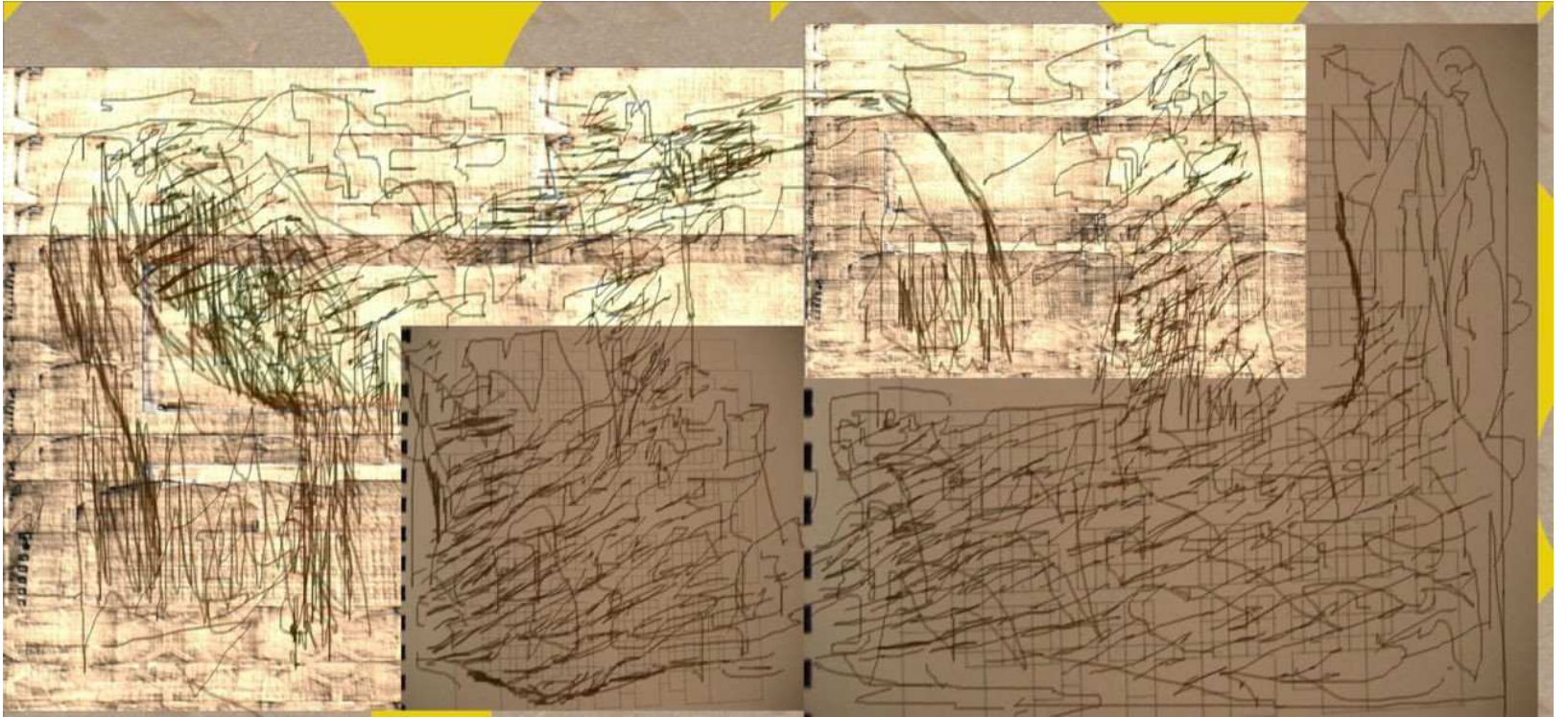


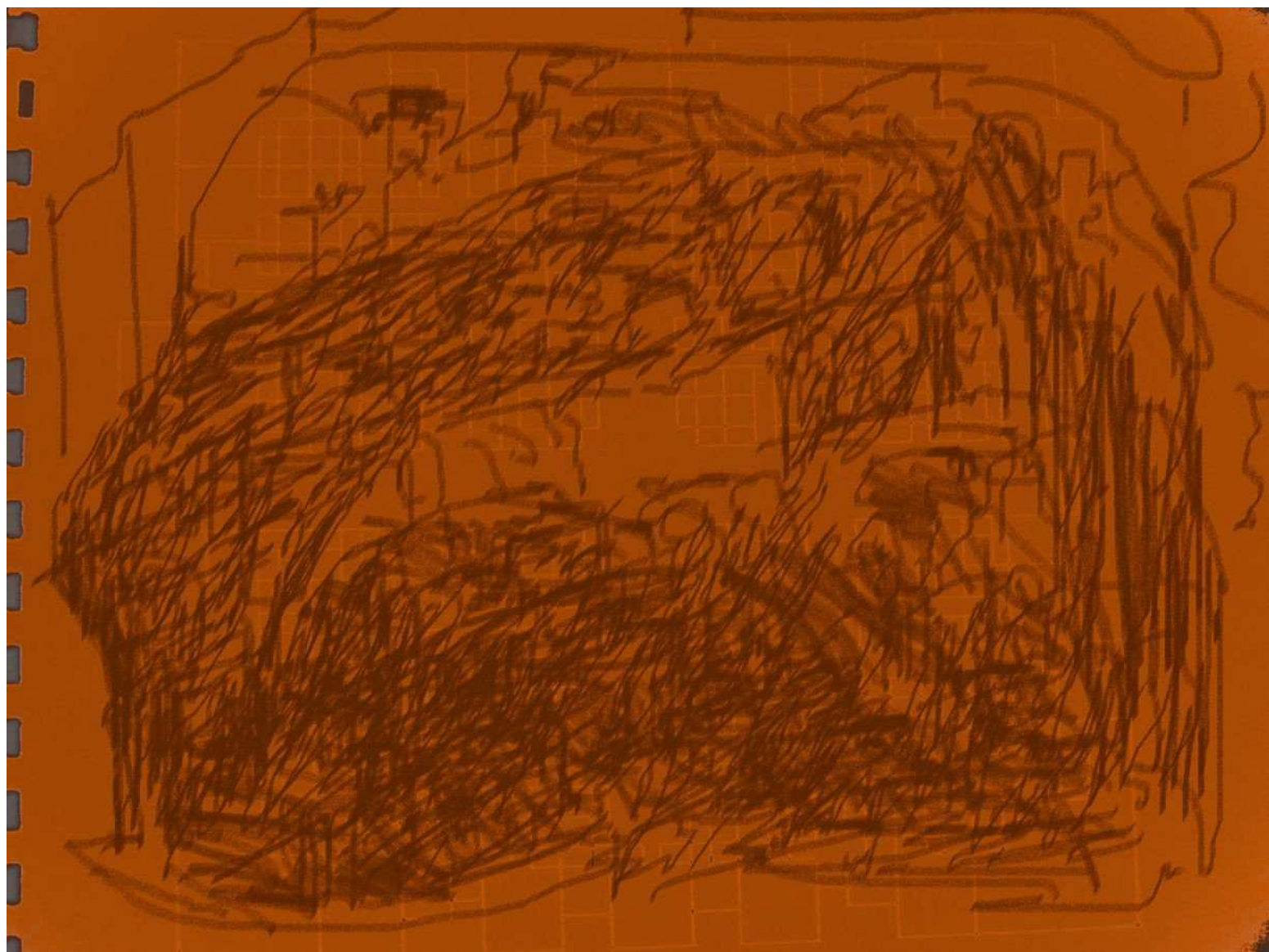


*I BETTER THAN DOUBLE NONSITE OR SOME NAILS W. A CROSS -I*











It interests me that Giotto's *Il Dono Del Mantello* (giving away of mantle) shows the pictorial difference in which the giving away is partially covered by the hand that gives, like the Achilles heel, like Achilles racing the tortoise the latter will win or be in a spiral tune like Bach's *Jesu mein Freinde* because part of Achilles heel due to the incident of his bathing remains in the realm of, is owned by, the tortoise... So the drawing *Isle of Don Del Mantello* (Lilac) is sort about that giving which belies the previous drawing in which Tethys (aquifer) is substituted for Jesu...

s



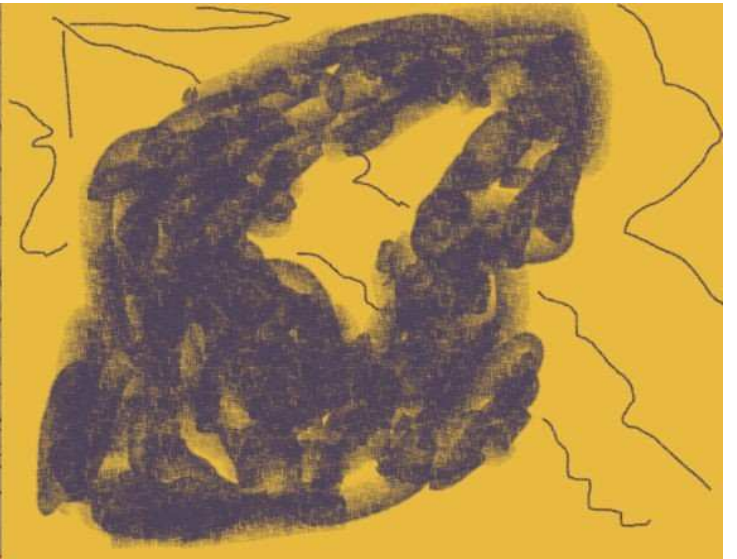
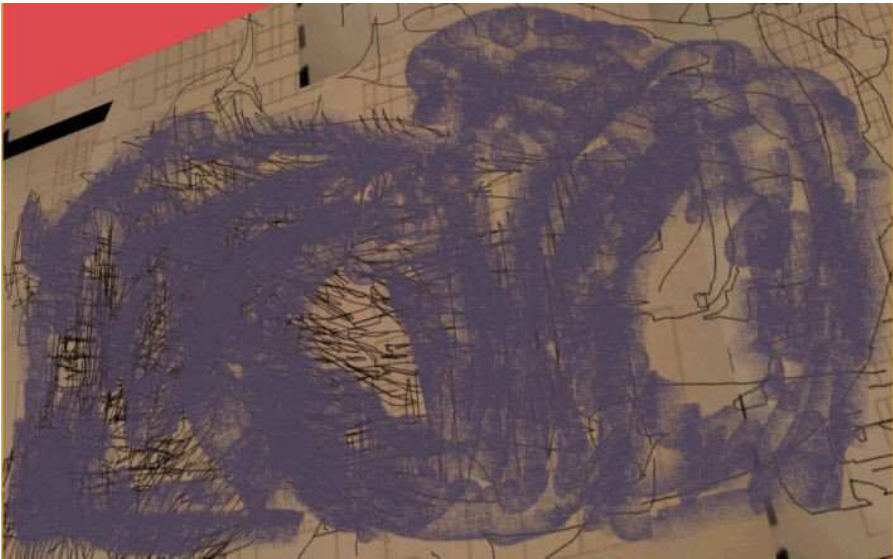


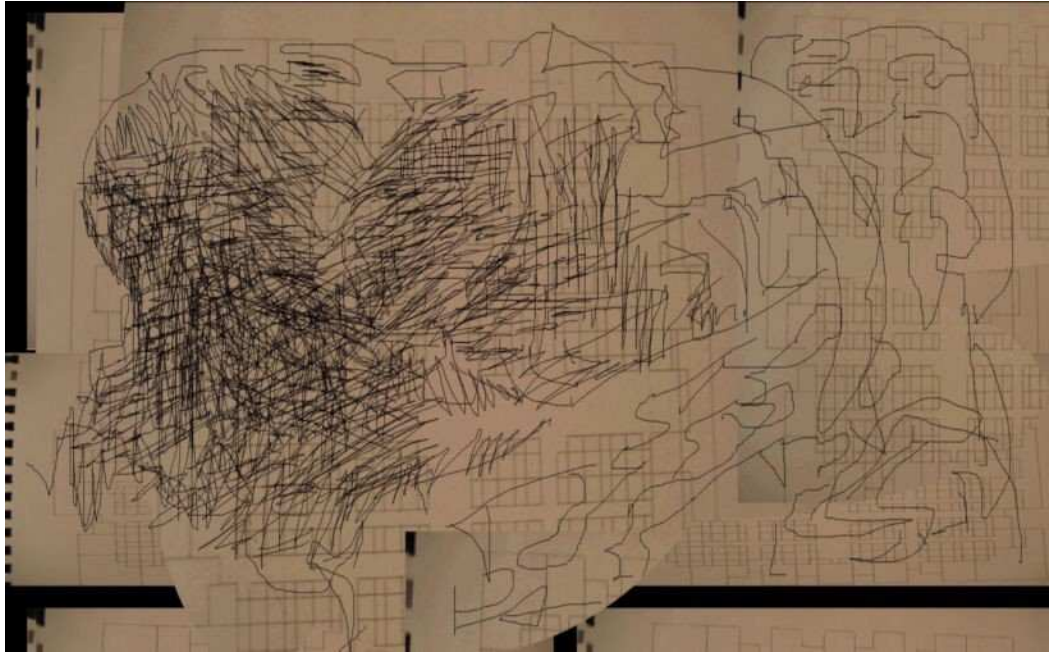


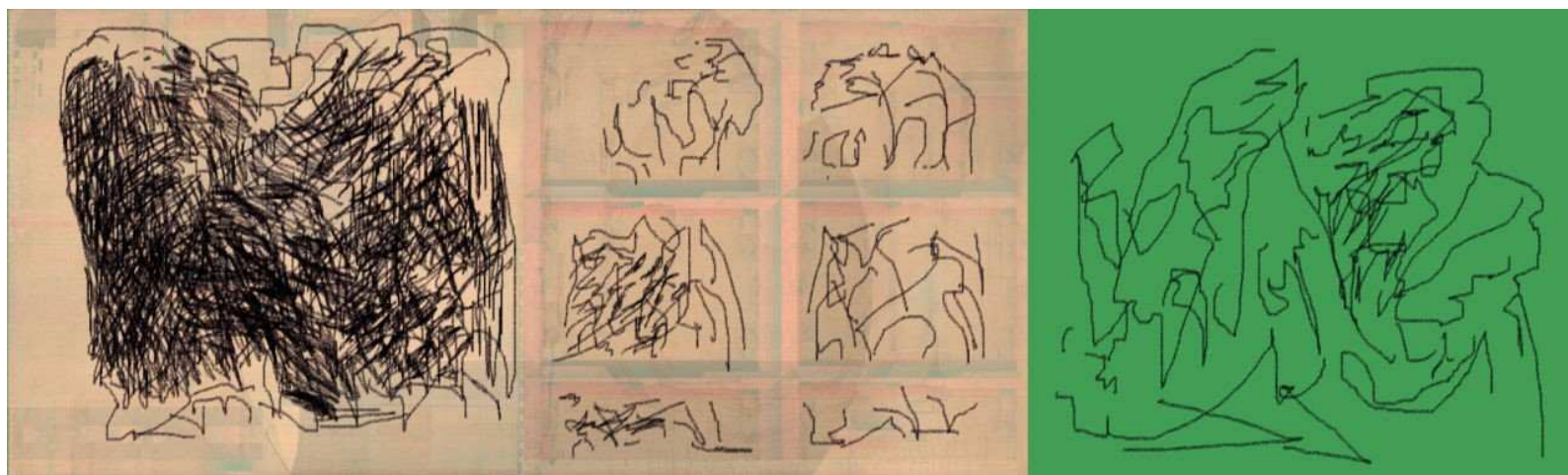




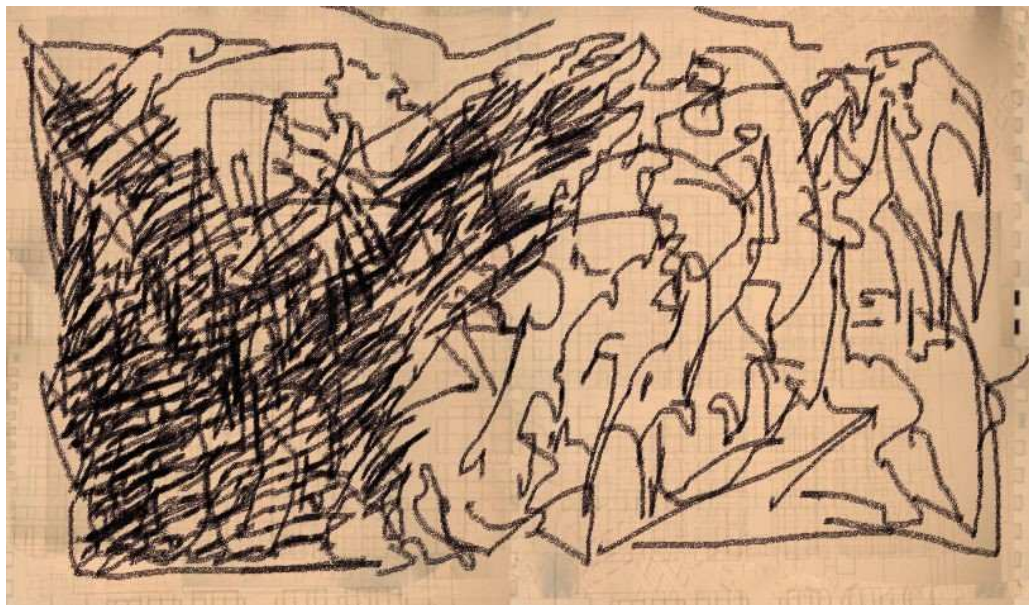


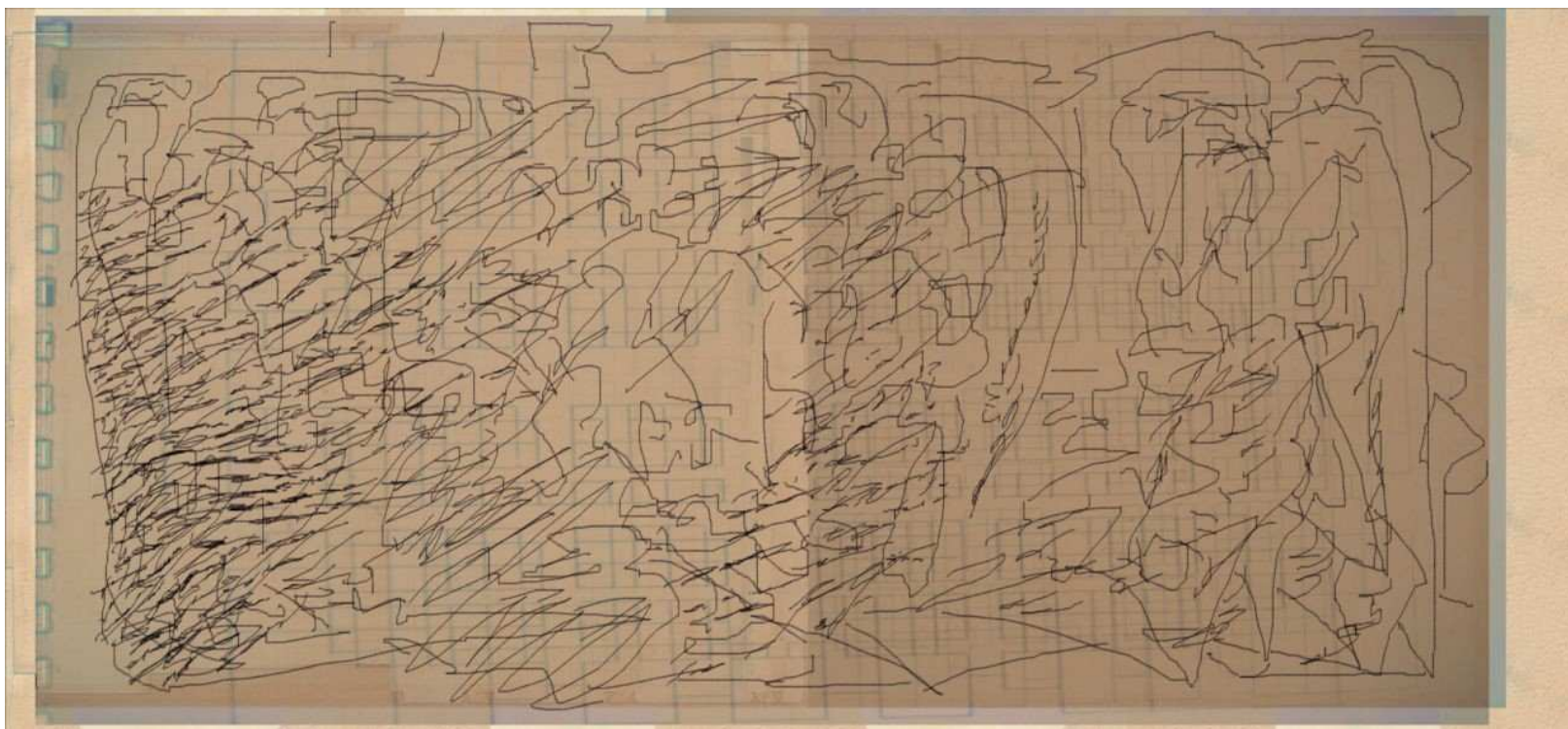






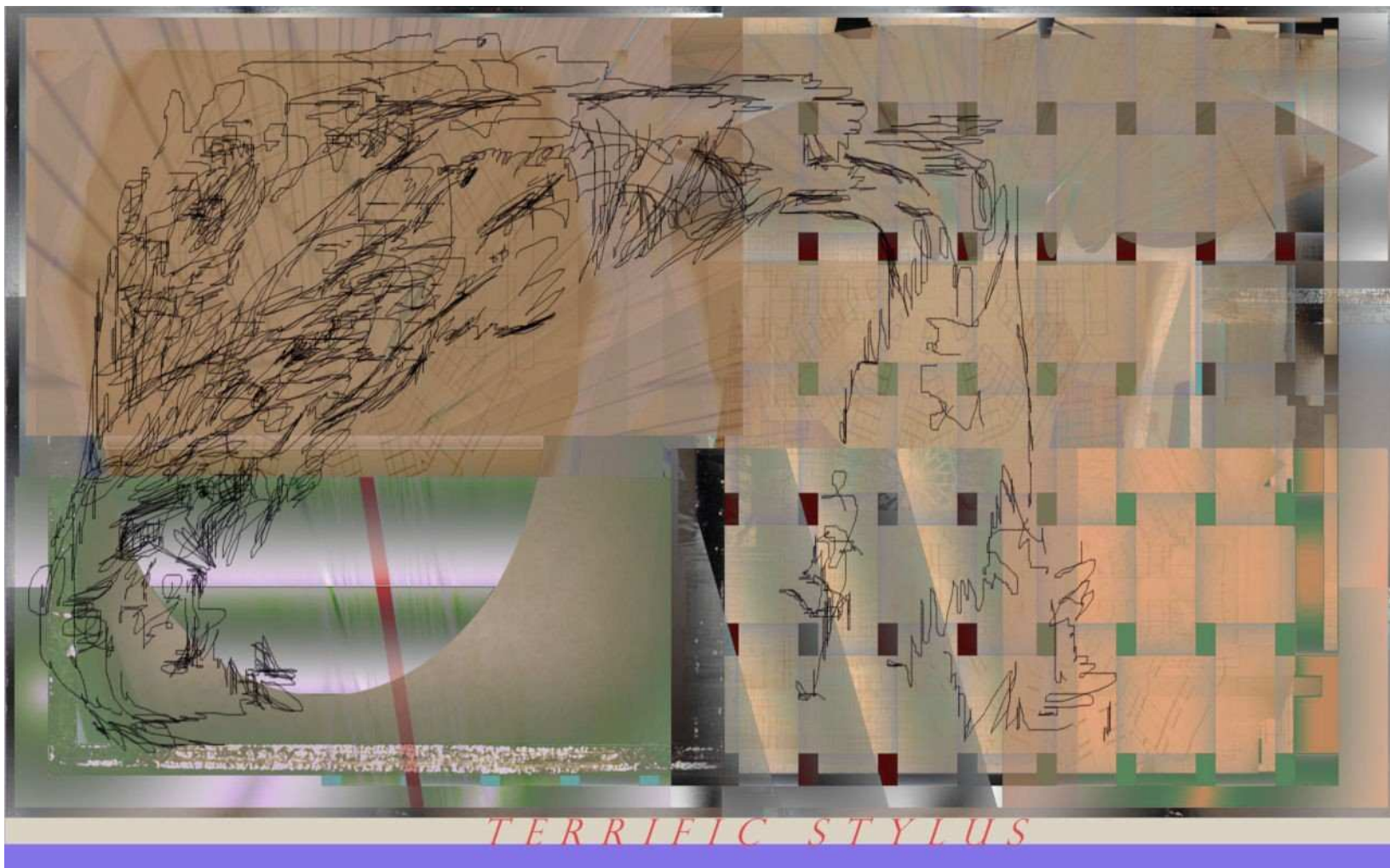






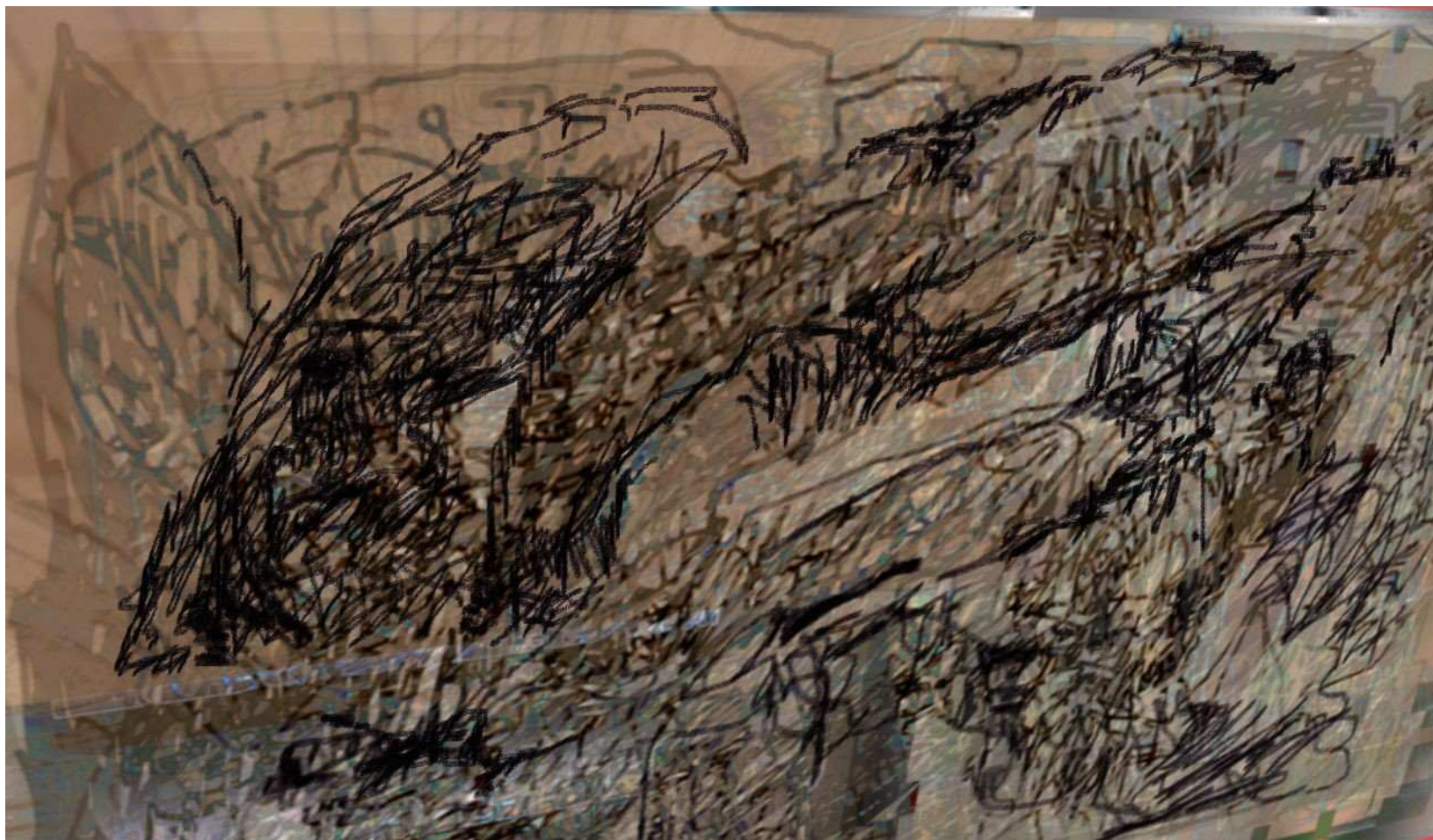










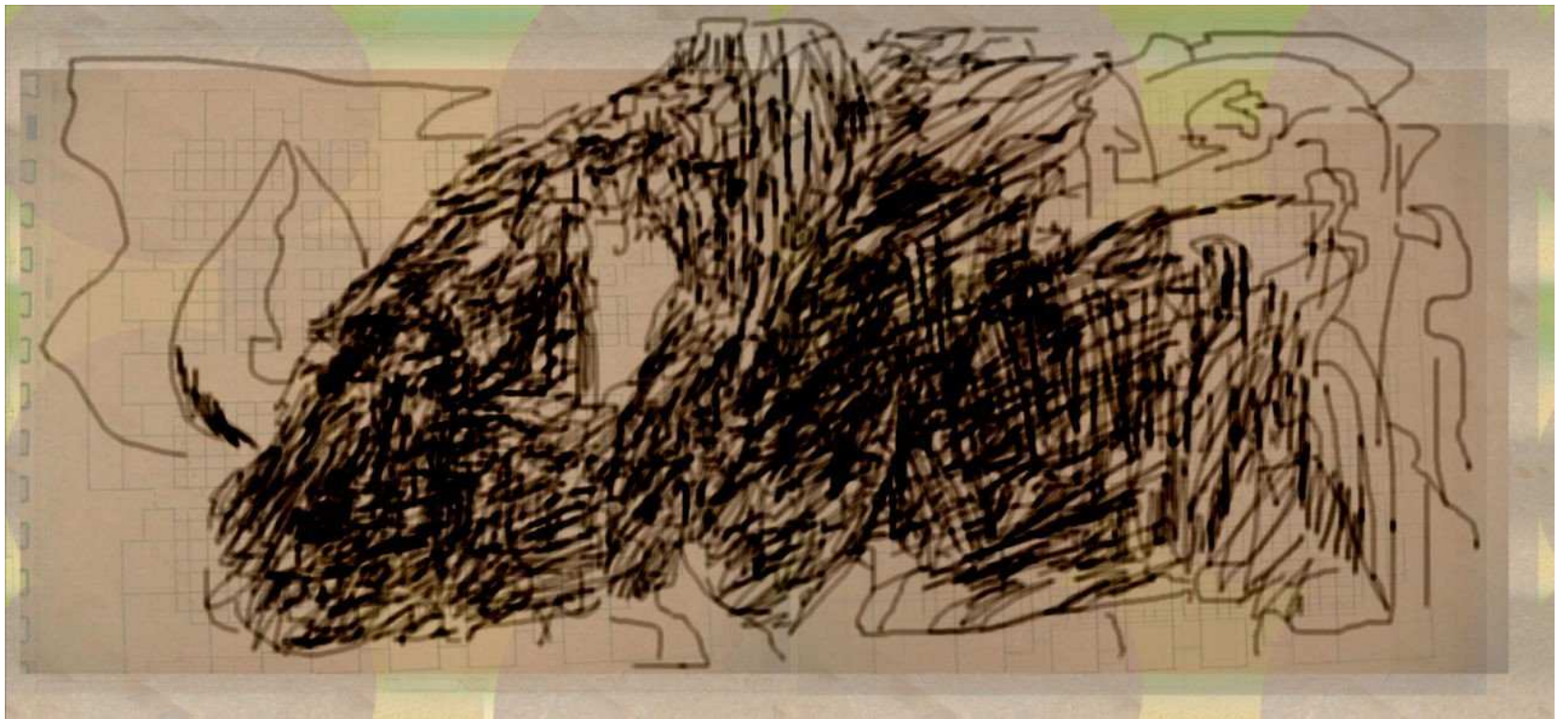




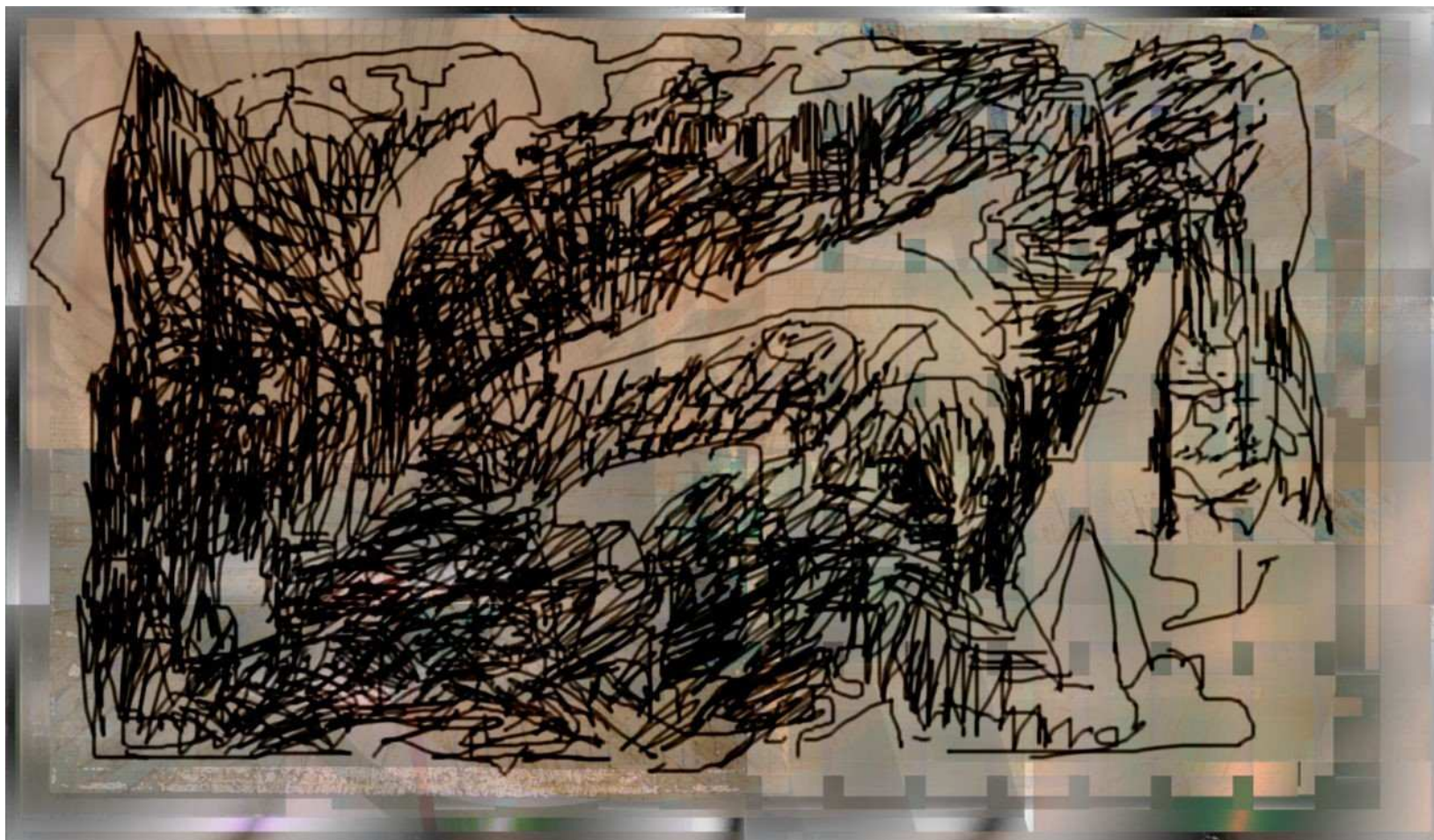


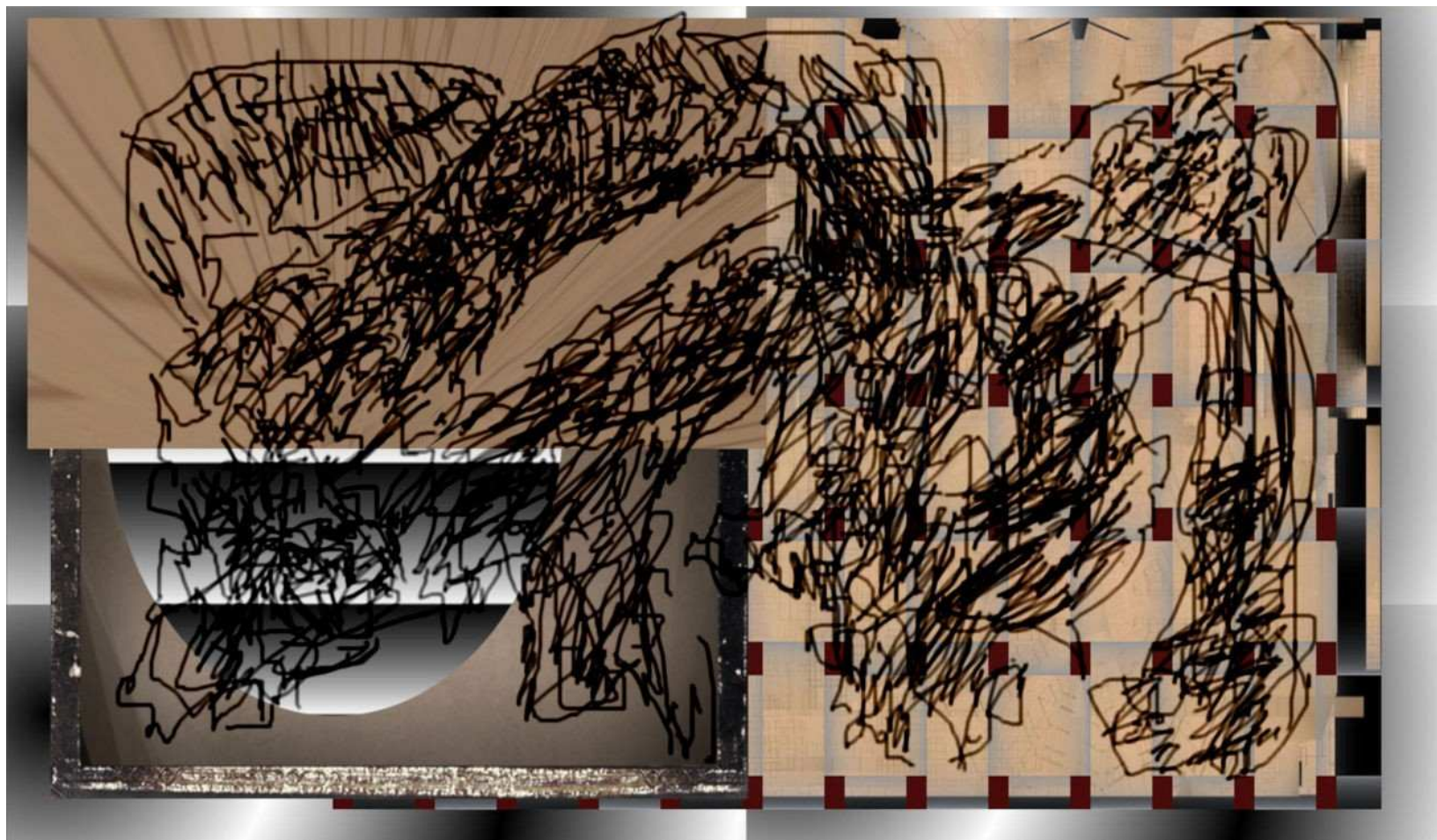




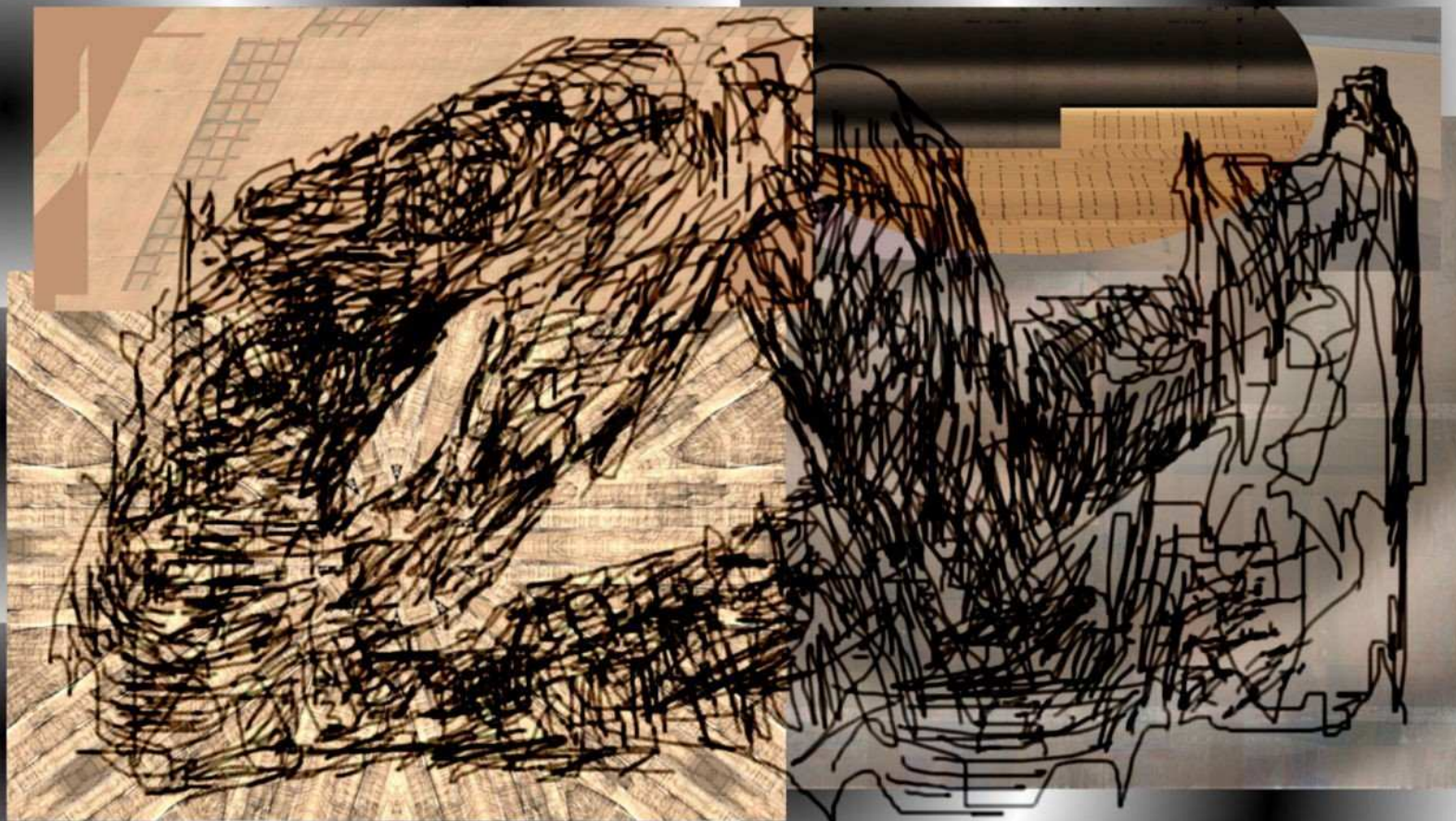










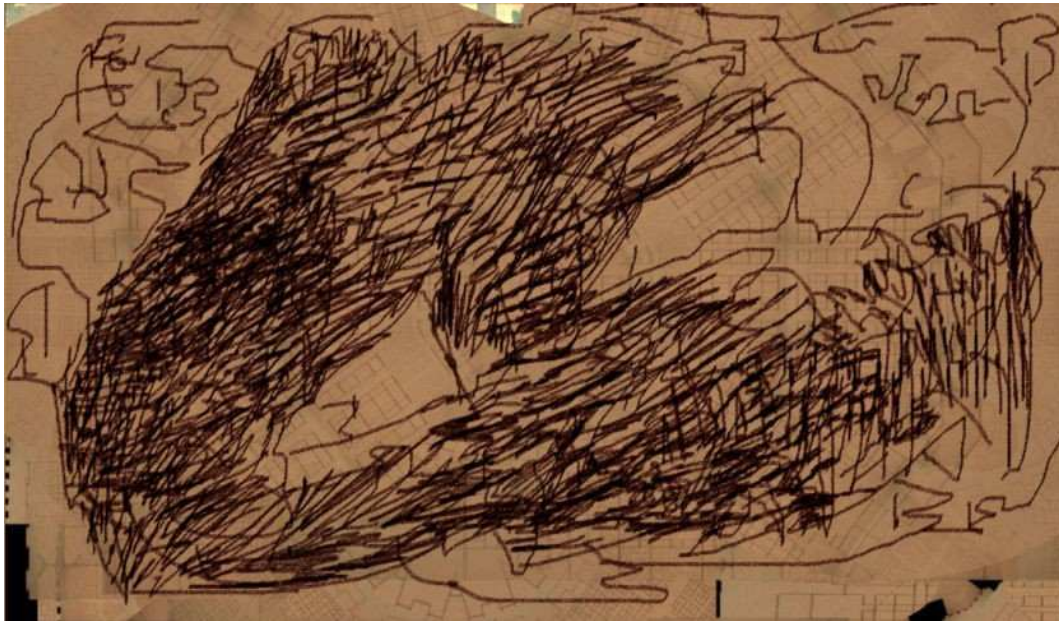




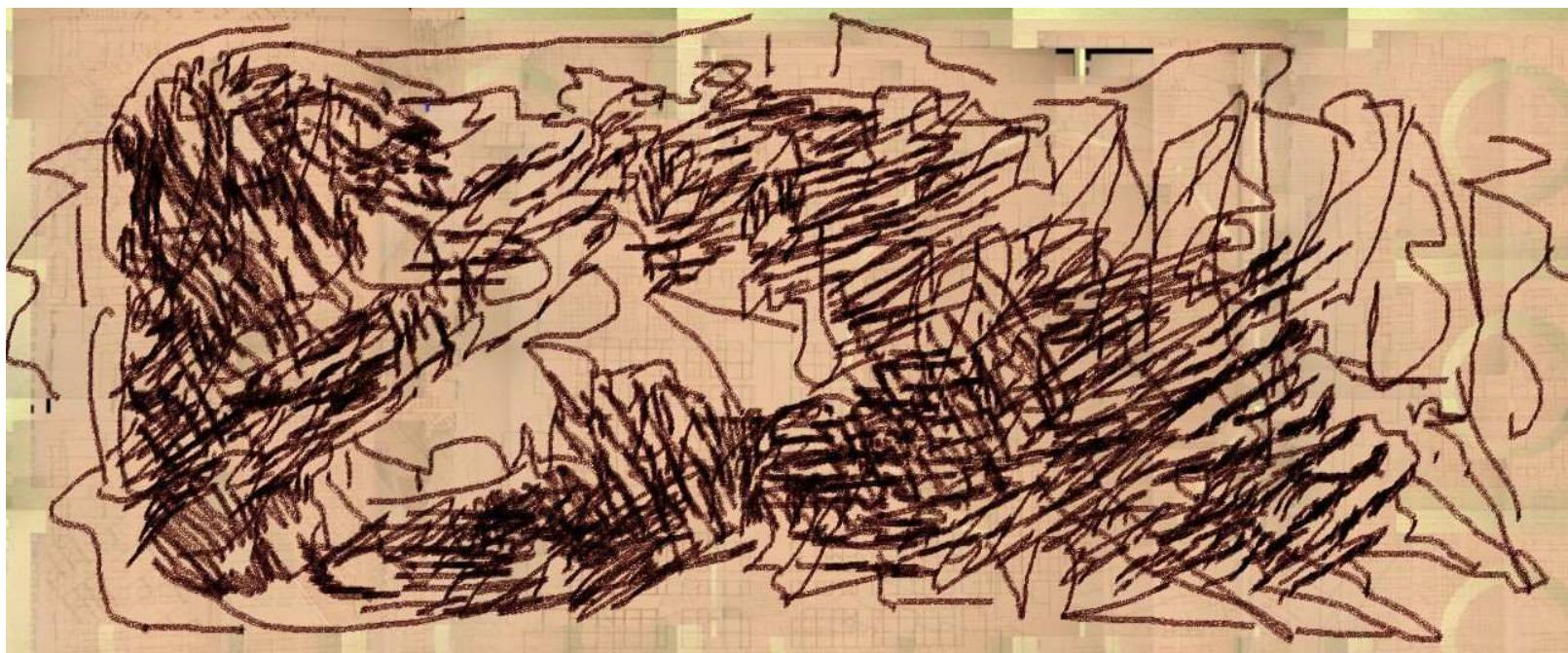






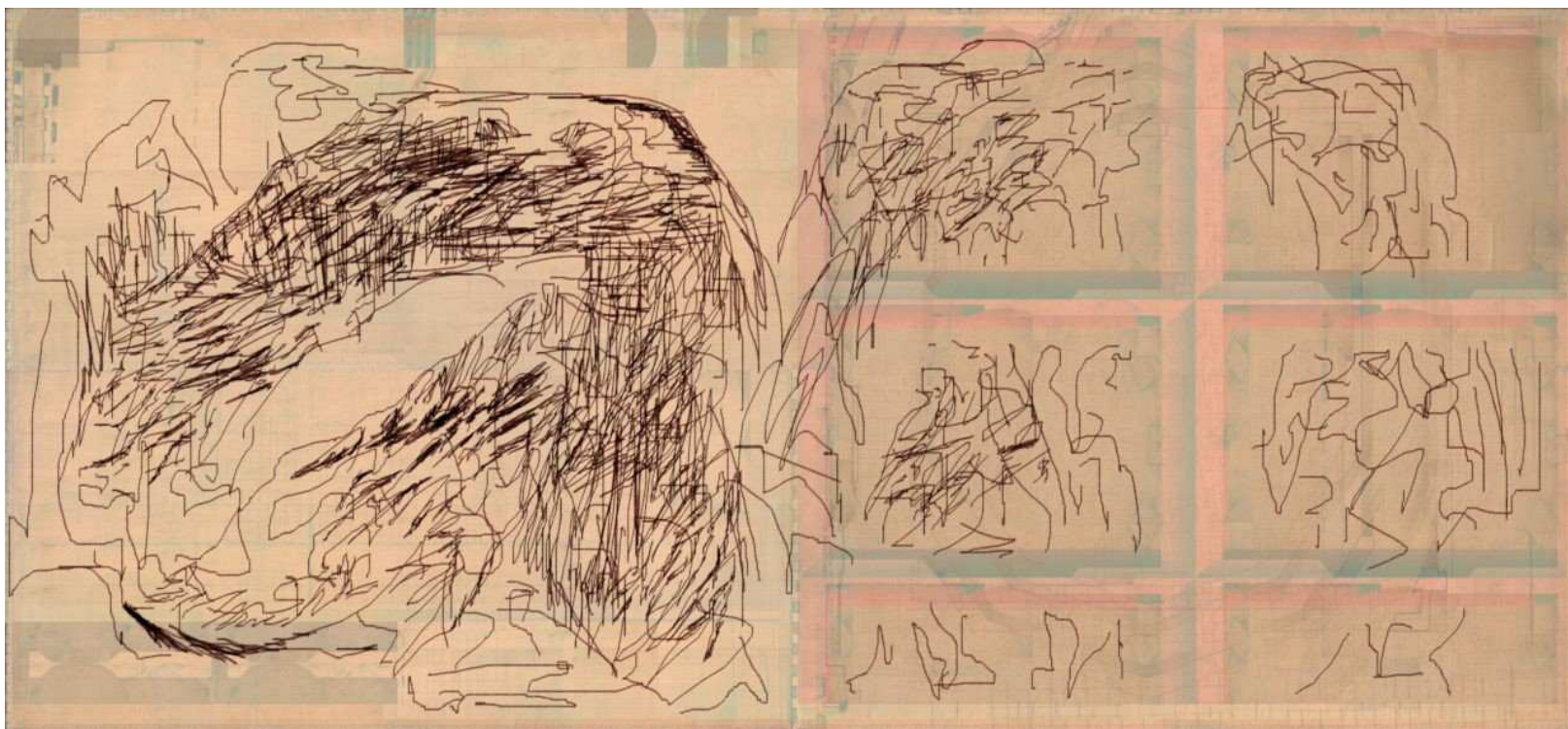




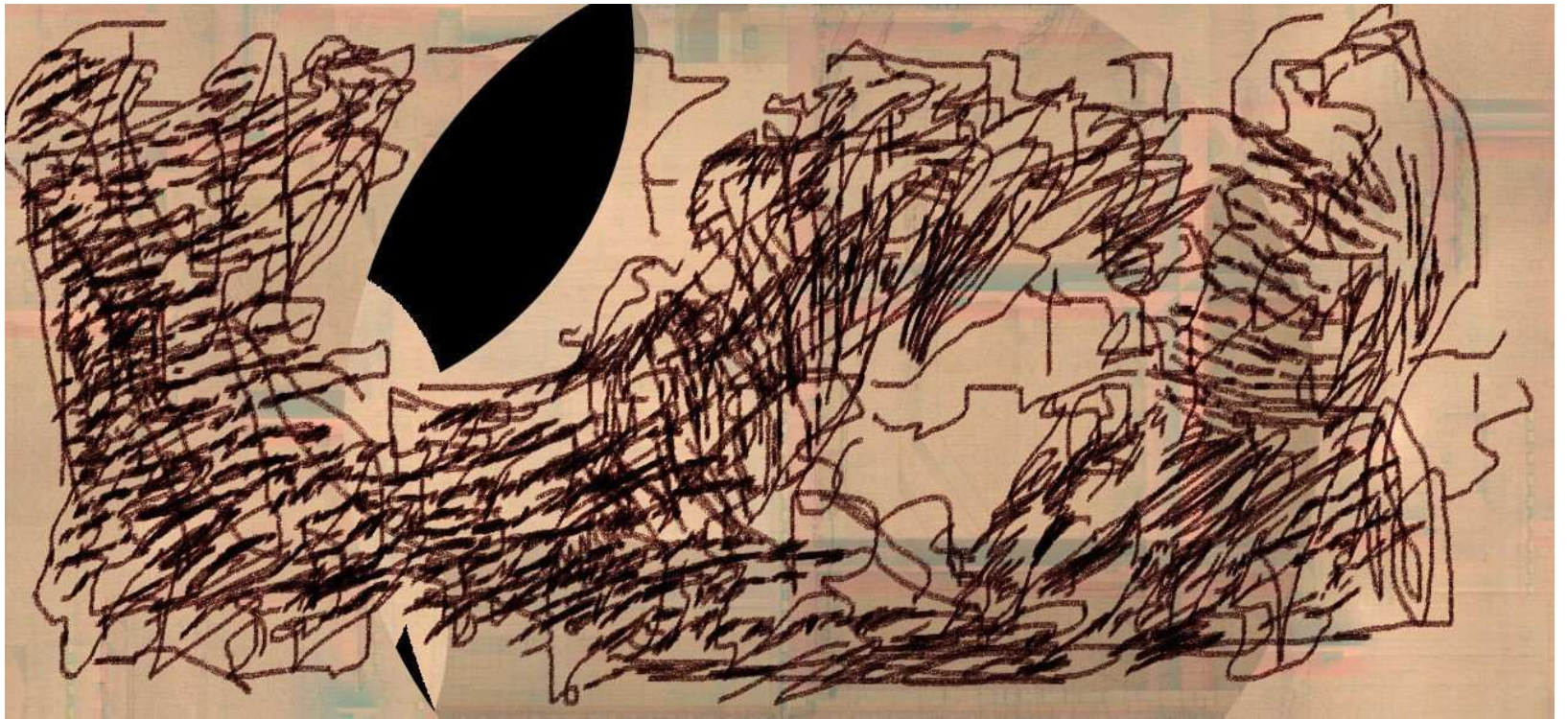














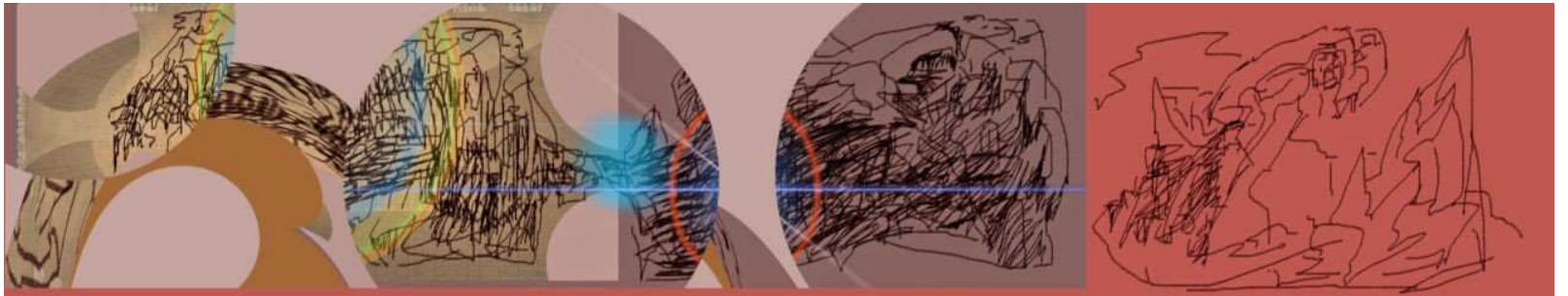








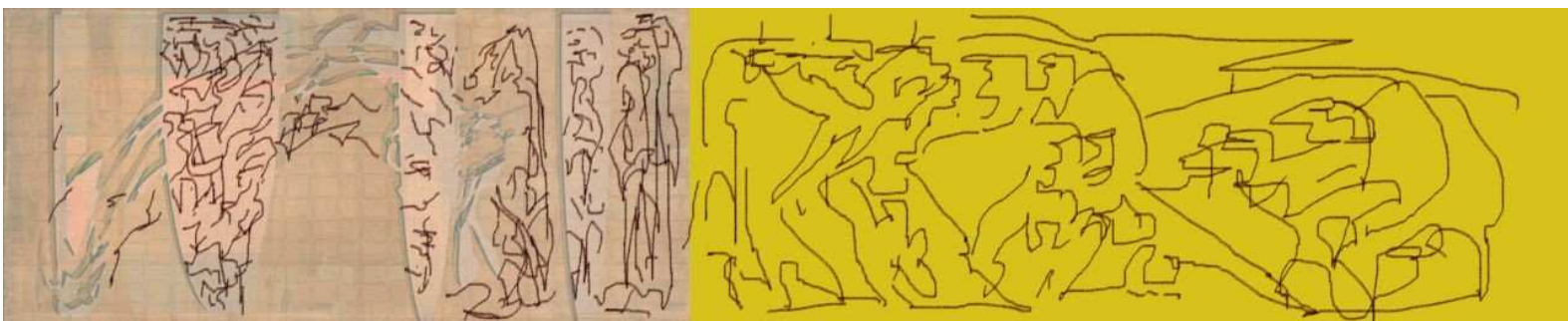




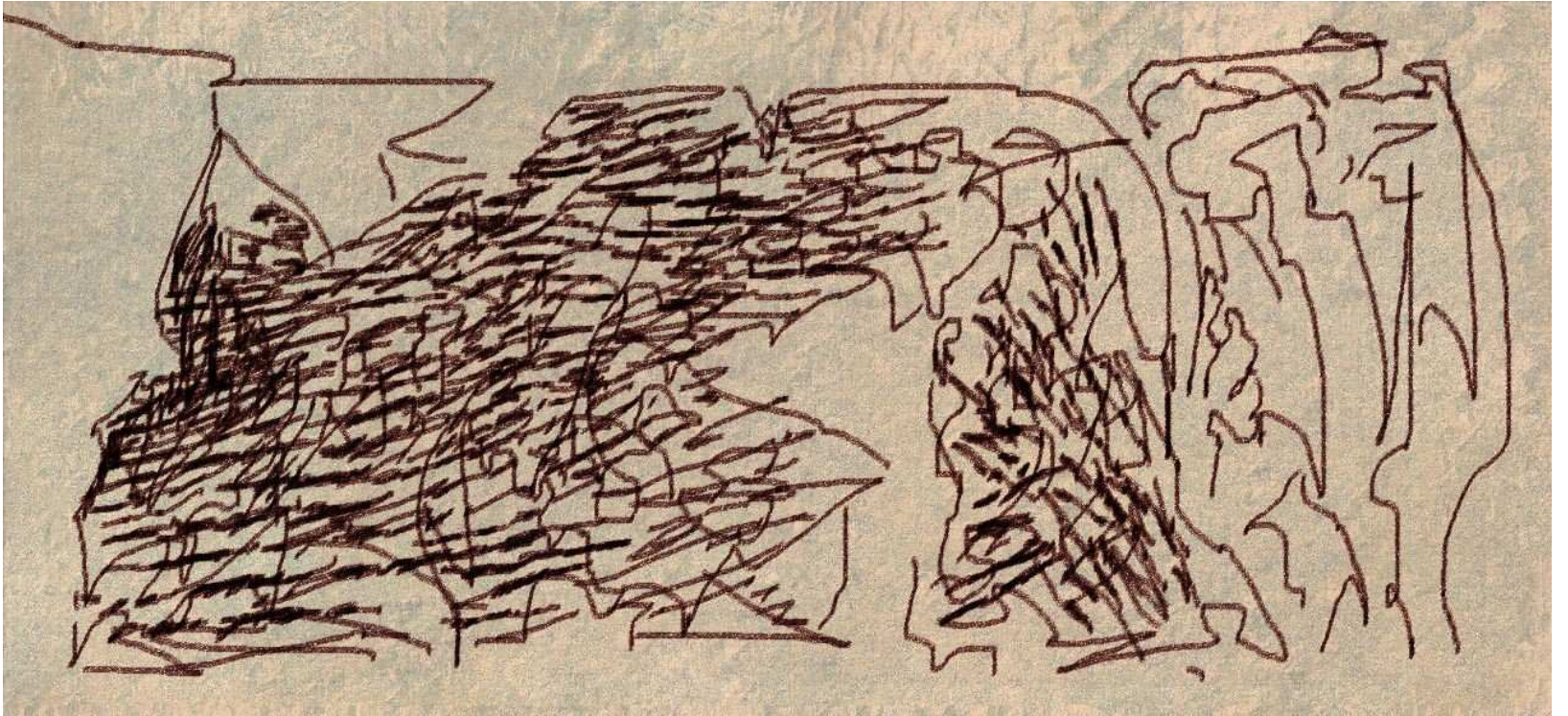












Notes to Idee Fixee 1: From Cirque Soleil to Kirk Dundee

The square of a number as betokening unity and the inscription realms of lemma the arc or circle as spheres of influence mark the idea of wholeness to language circle in square and verso from cirque soleil to Kirk Dundee: Kirk, or church square and performance circle stem from germ syllable Ker of the Pie (sker) and meaning bend or turn, bend belongs to the circle and turn to the circle from ker ker the kernel circle or the obverse square. Extended within language the idea is that of a “watershed” in which the script and cap forms of graven language lend ear while the underlying flourish is returned to drawing as sheer and shear torsion and sheer or sheer drawing.



# IDEE FIXEE I

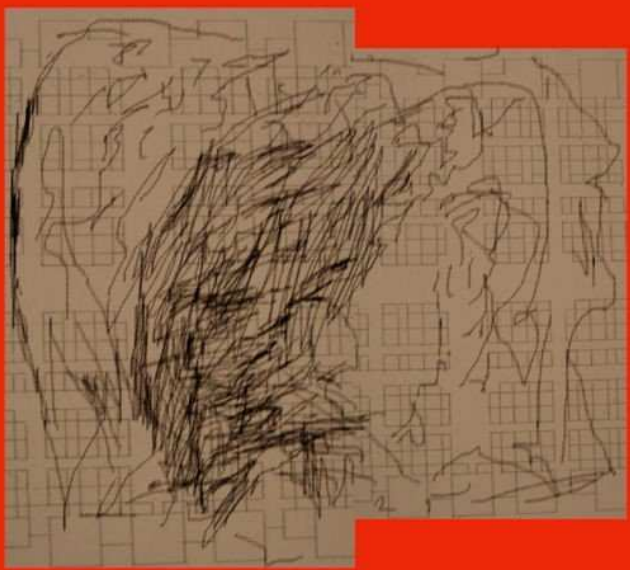


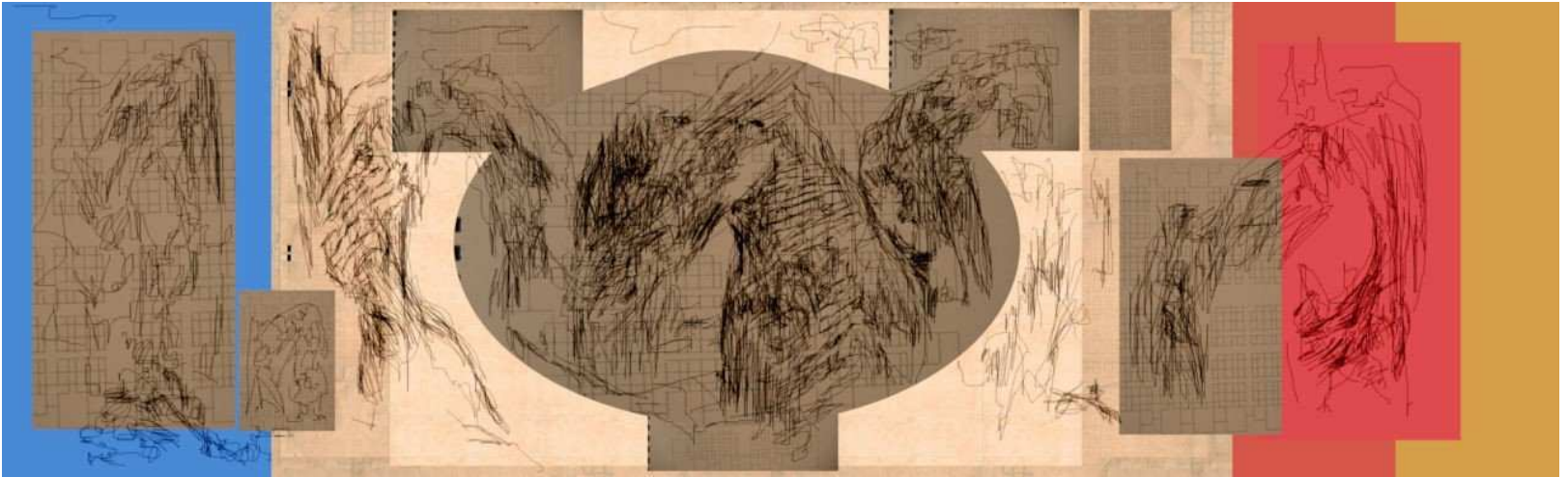


## Visual Rhetoria

In these works I have begun contrasting the archival presence by which the grid as ground collects artifacts of its productions into its collective matrix appeiron/appearance... and a trimming out through the center ( as an architect may of door and window plan) of various shape denominations by which then the golden section as irrational remarks the "aspirant/hypsos/surd event of "alogon" (subliminal irrational unsayable) yet quoth) The grounds of experience are the essence of rhetoric by which the opposing left and right mirroring in consciousness create in spiral or "prester" whirl" Pre.-steir, steiron = "tumult" (steroid/stair/stare star) Enthos-(enthusiasm) as the intermediary state of the oracle Heraclitus refers to as mirthless, raving, Bernini in contrast – as Bachic ecstasy i.e. Extasy of St Theresa. The structural diagonal figures in the verbal visual moods of reverse through ground level experience interpolation and interpellation, folding, cut and paste, (limm- illuminate) in that the hatch at reversing emphasis top to bottom carries the justification of statement of elision marking through center the cut of the moment and plane of approach which altering in selection may reverse the slope by drawing ahead or drawing back by one account, yet by another the sense of entasis that accompanies a rounding off through thoroughness as it were. Justification through developing mood lends the humors, and so the aquifer shifting centers, "Tethys"- tether...thematic... The entasis or curve in contrast to the valence hatch level lends that cima or curve to its sine, and thus a reverse in place, as opposed to the previously noted abab mode, historically noted in the Pie As Abhdos, quickenting, abracadabra, bridge, and the like within the stylus not abhorrent to the rhabdos (divining agent). Thus within rhetoric ( ri- straight, tort- crooked, " the way of the carding wheel is both crooked and straight) the crooked motion is really a cygnet, sine, sign. In our cultures significant moment the Bureaux tapestry placed the idea of drawing and weaving into a mood reflectant on the idea of "mail" i.e. chain links of armor which became the structuralism there, later translated into the idea of interlacing mirrors and structural mosaic/matrix as through the cubist impulse and imbroglio on prior order. This then is the account in Western drawing calligraphy of the verbal and musical threads that are the collective chords of verbal visual rhetoric. The irrational need to simply make, form, inform these layers of what can be said, from that morphological base which referred to, lends its presence in the making, in the consideration, in the archive.

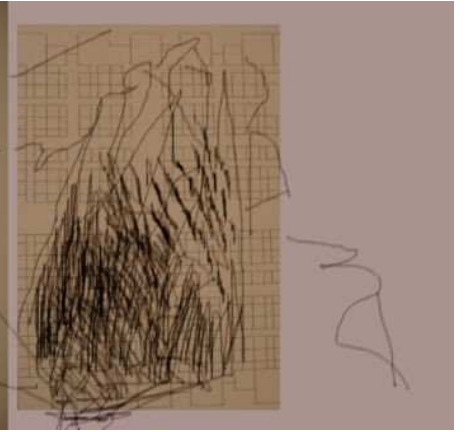
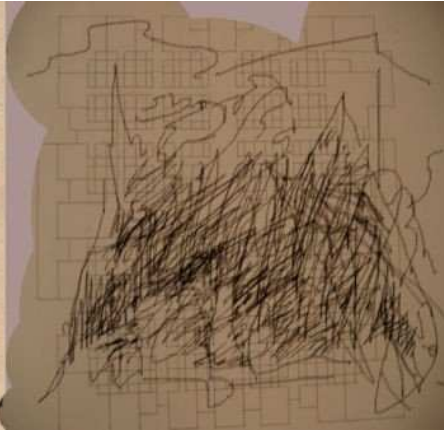
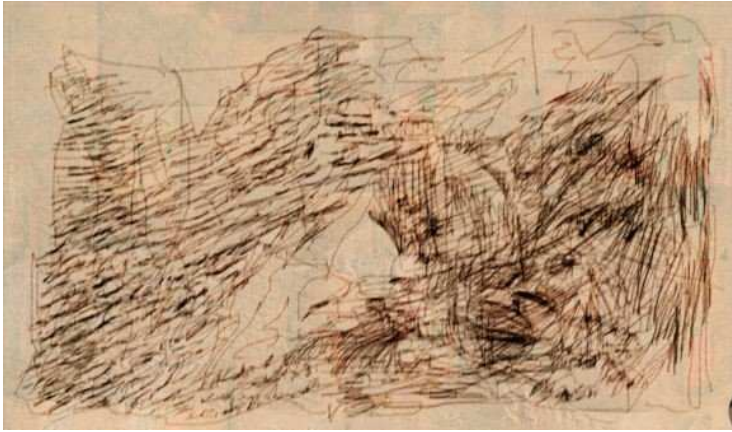
The Medieval Merovingian style make the Byzantine acanthus a leitmotiv through the transmitted vedic constructs ("buddh") and the Lorenzetti were at pains to extricate out of the Giotto sculptural rendition a thematic of difference tightening the habitual reference to "reins" ( i.e. even later in Ingres conversation "he rides like a tailor") and for the Fresco's first ages the play construct dominated, excess plan would have left the synopian in stitches. The short flight of Phaeton carries the flip of the reins over the cognates of Pa or touch and aeon or time which form the germ syllables of "peon" or ward in Greek which branches Phaedres, luminous, photon, mans light, Paen- hym, and so forth as declension in the large group which transmit a Greek simplification over the Sanskrit terms for drawing which in turn becomes the basis of canonical thinking underlying categorical happenstance in the delivery of eventuality. Art is on the level of meeting confusion which is sowed in day to day events with a reflex to extricate meaning in a way and on a scale which has its own paradigms of elusiveness and transparency , hypsos deterritorializing the hype... they make cell phones which project images, wonder if you could make a movie of making a movie wandering through NY crowd and projecting movie ( or drawings or drawing movie) on the crowd...?( would have to shape filters a little to land imagery I guess... ).... Its like that kind of recording in the soviet union when the underground recordings were done on x ray film, a tune would be so many ribs... the underground's underground, total reverse- project on real ribs...

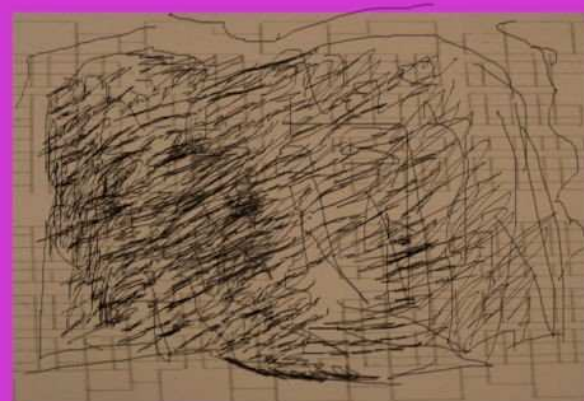
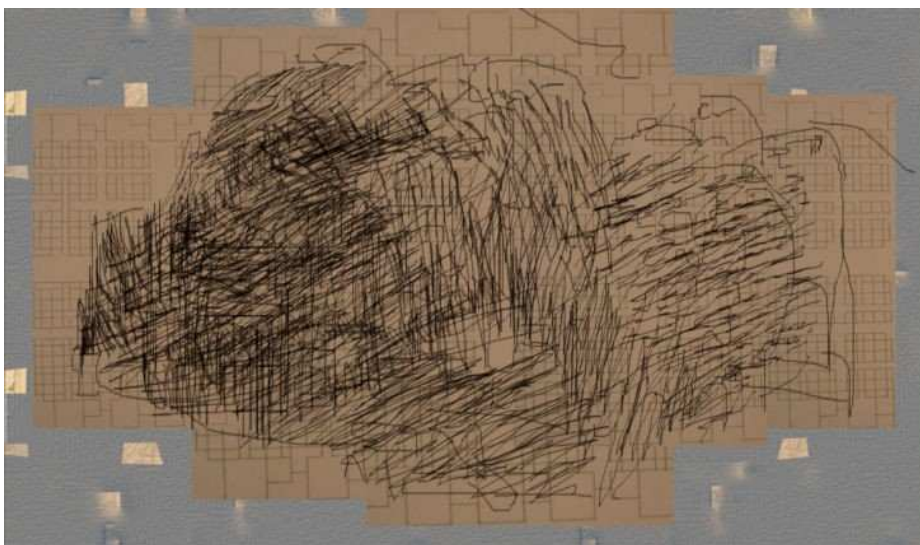




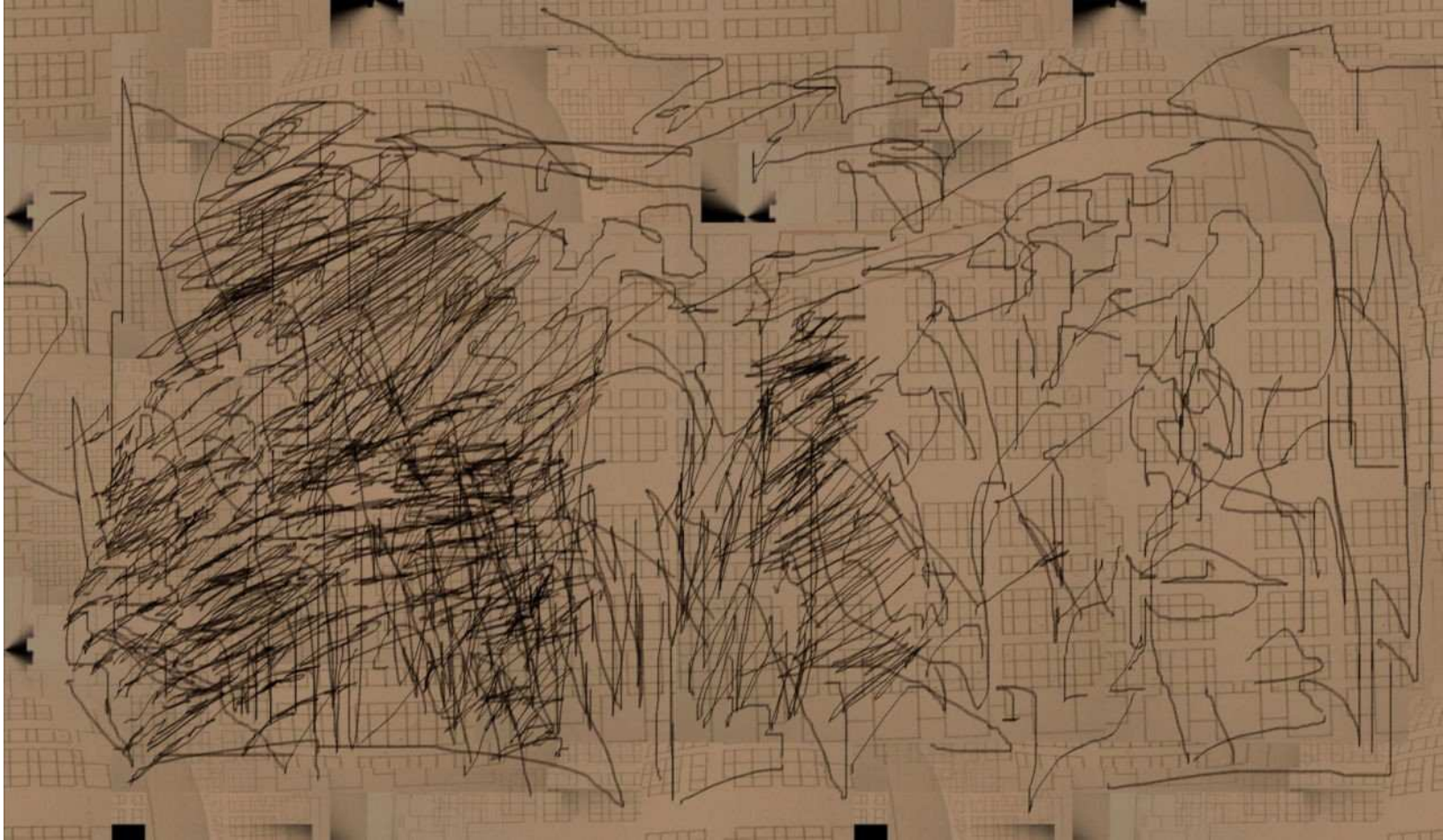




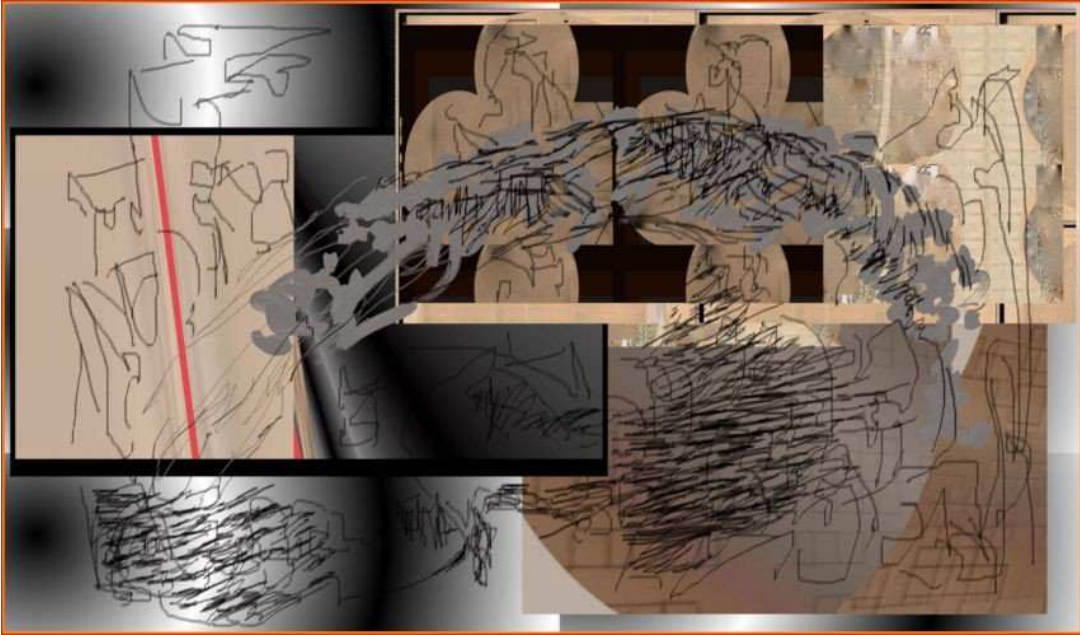




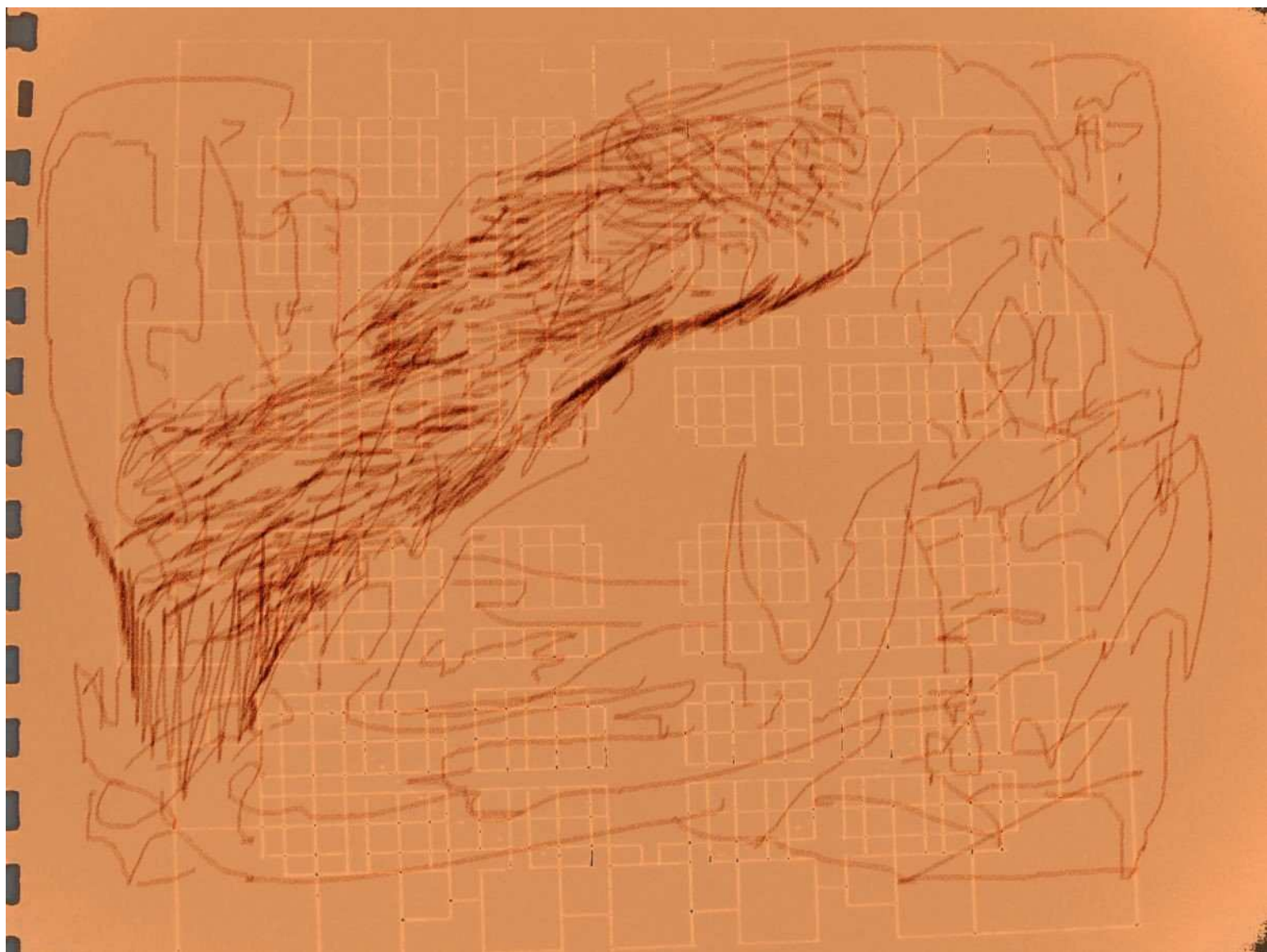




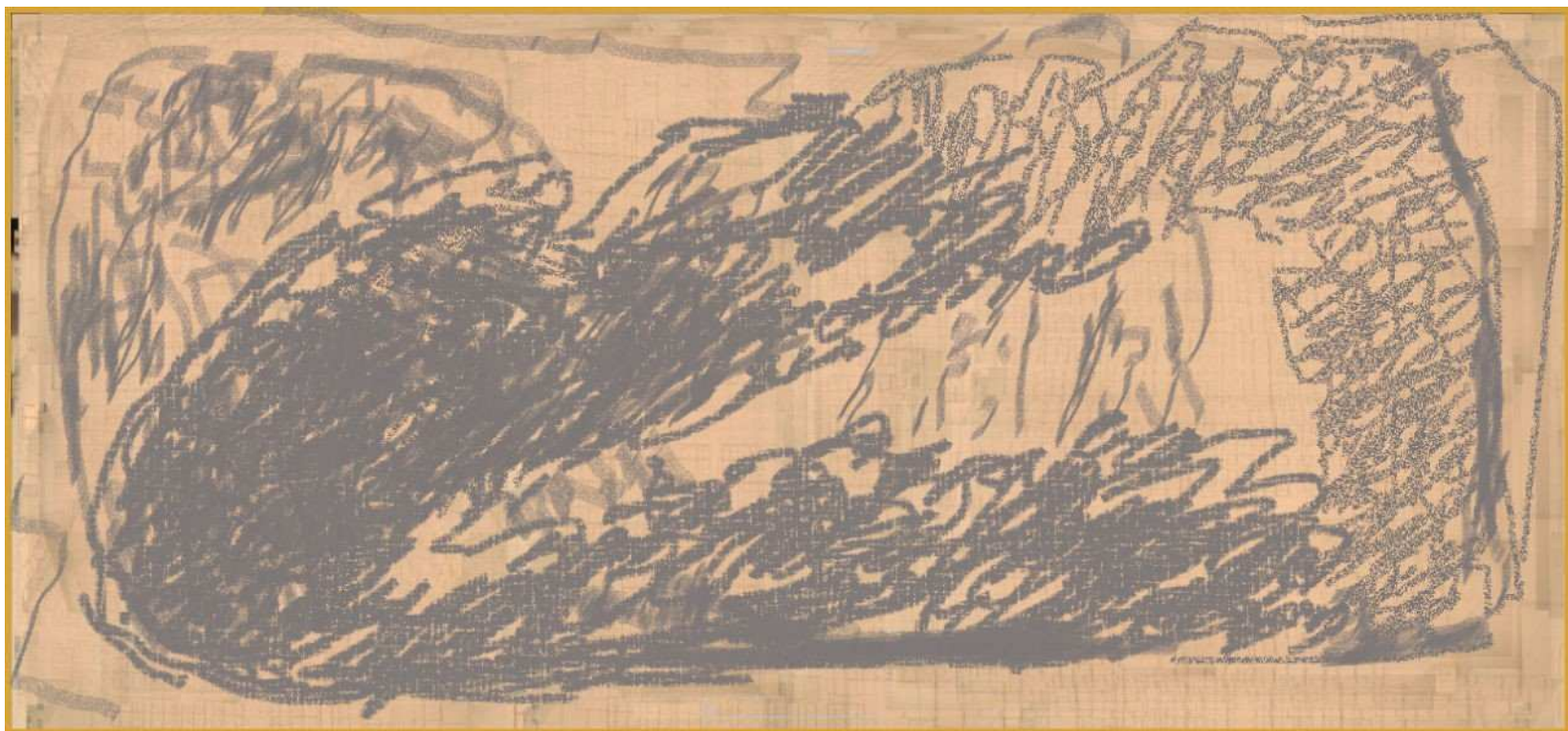




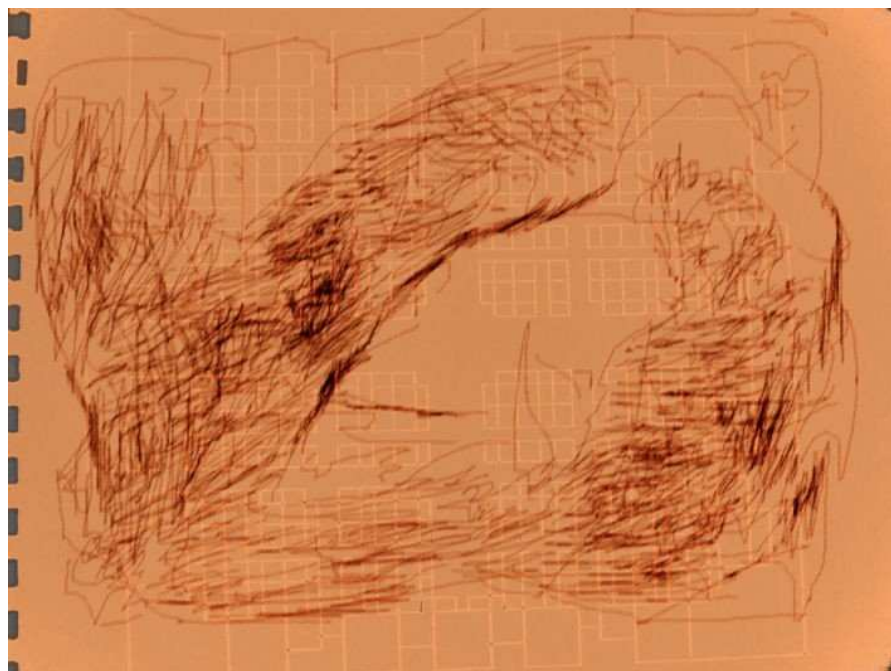


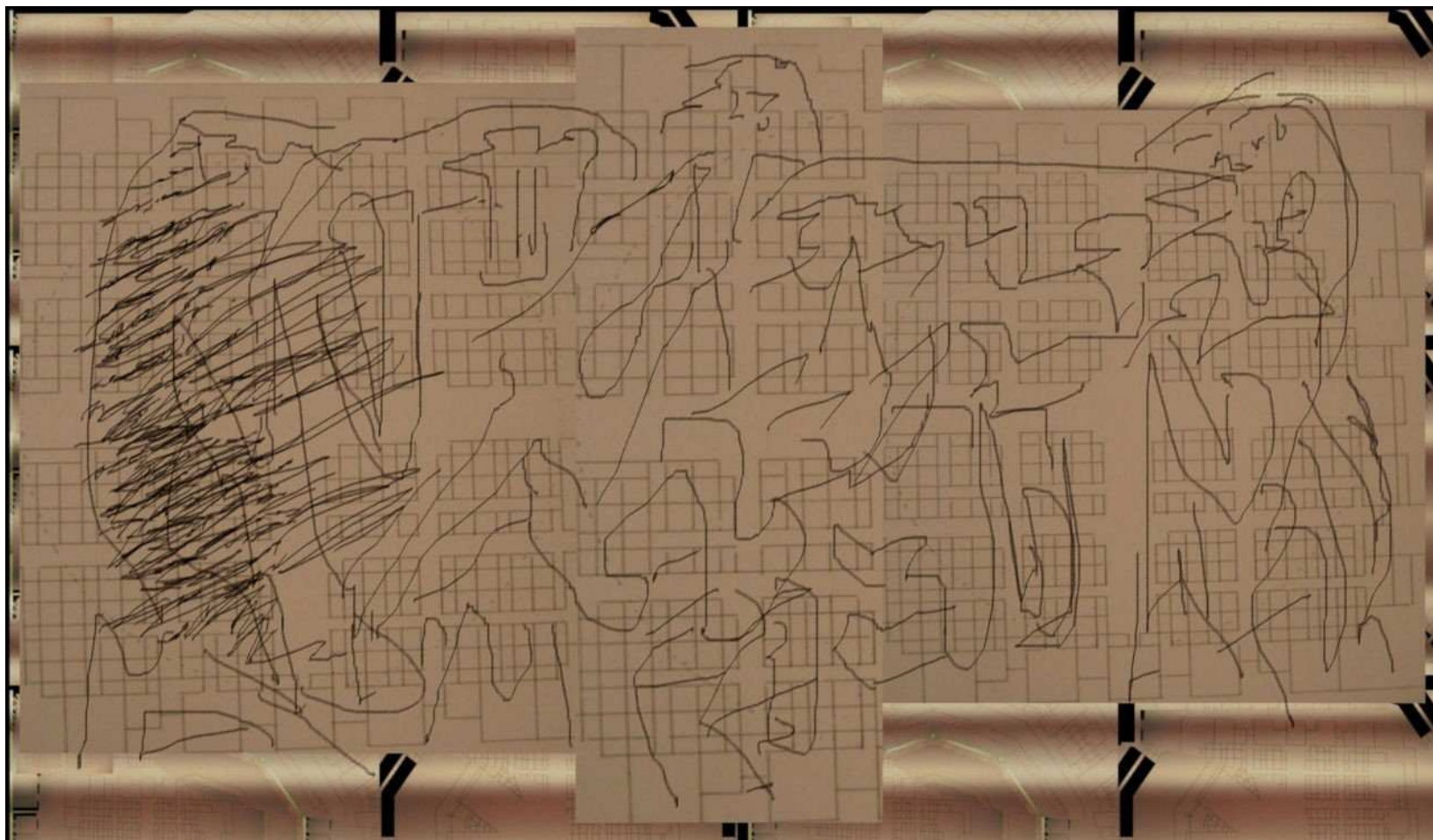




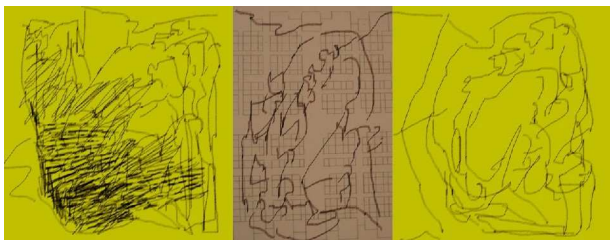
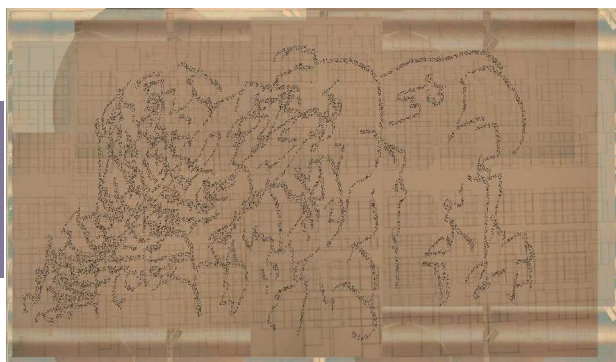
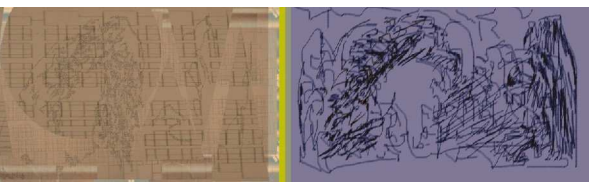
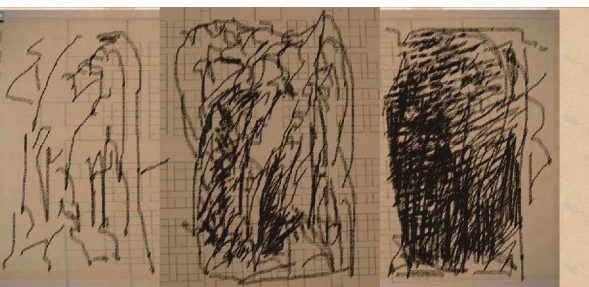




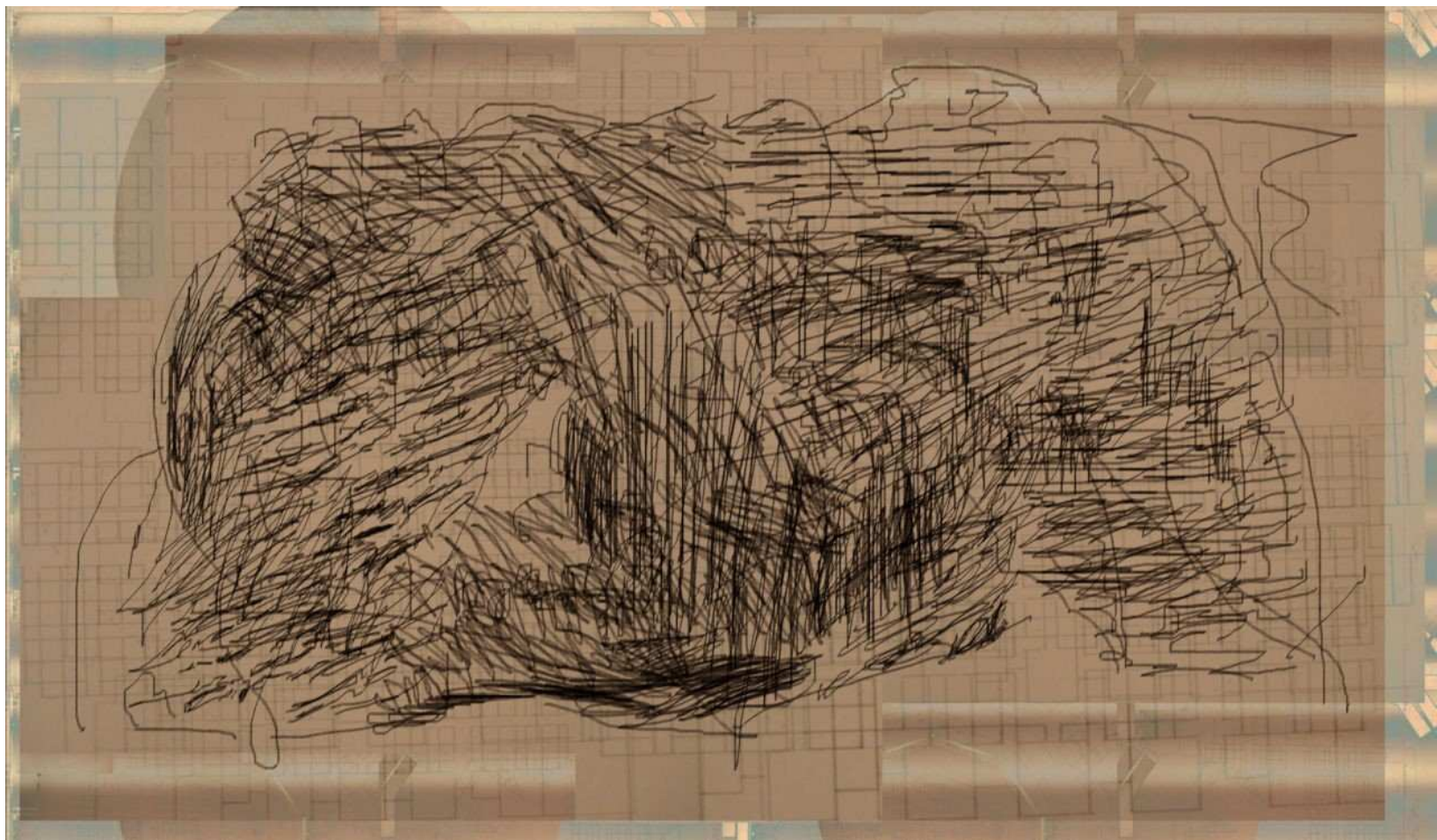


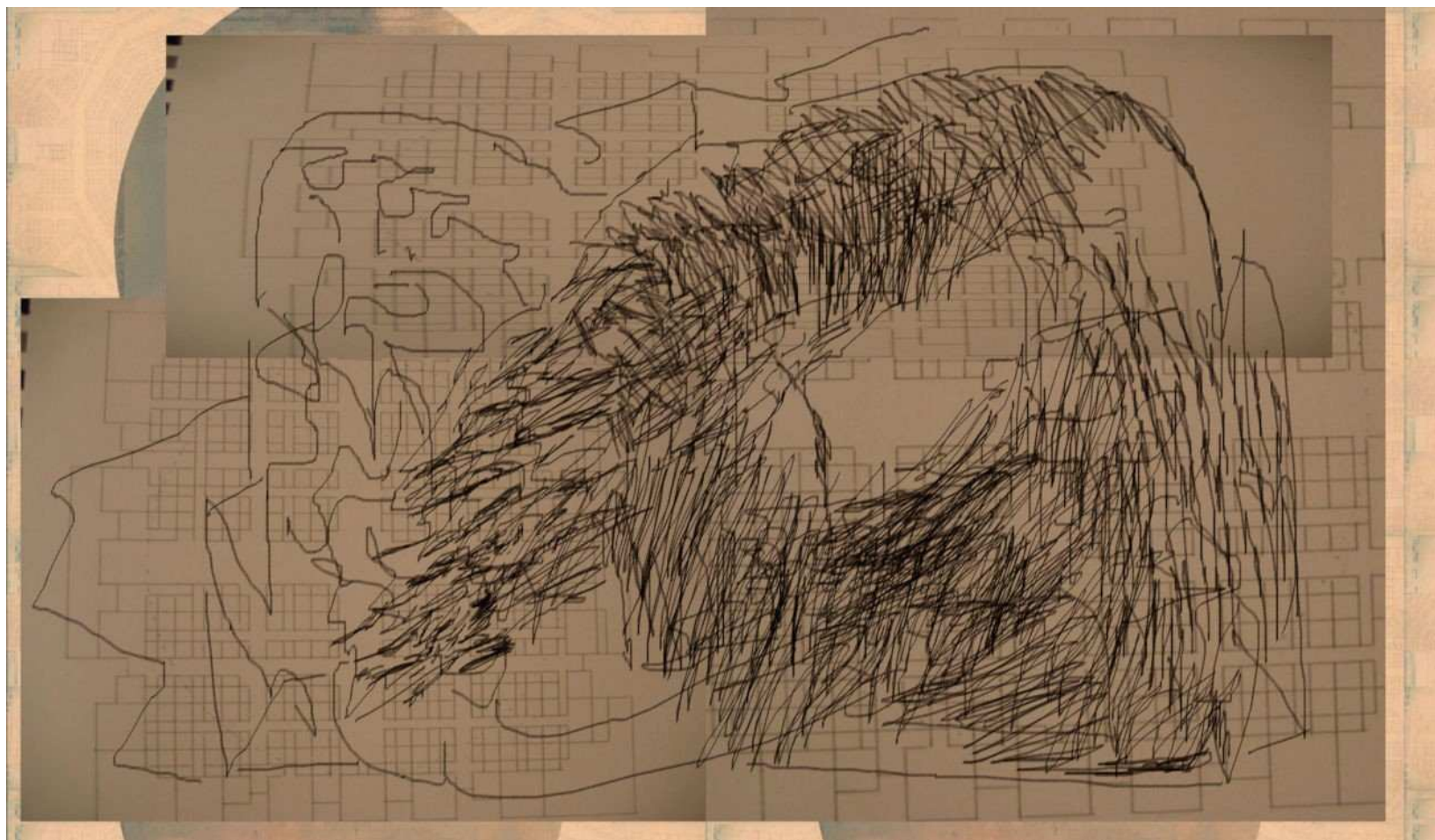




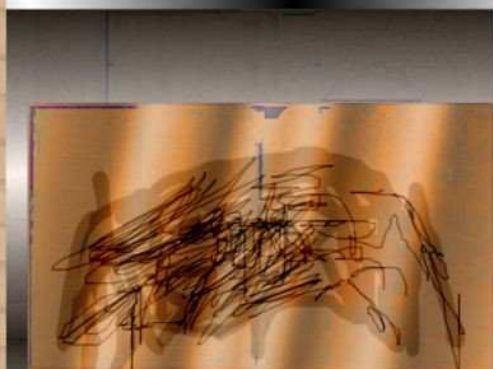






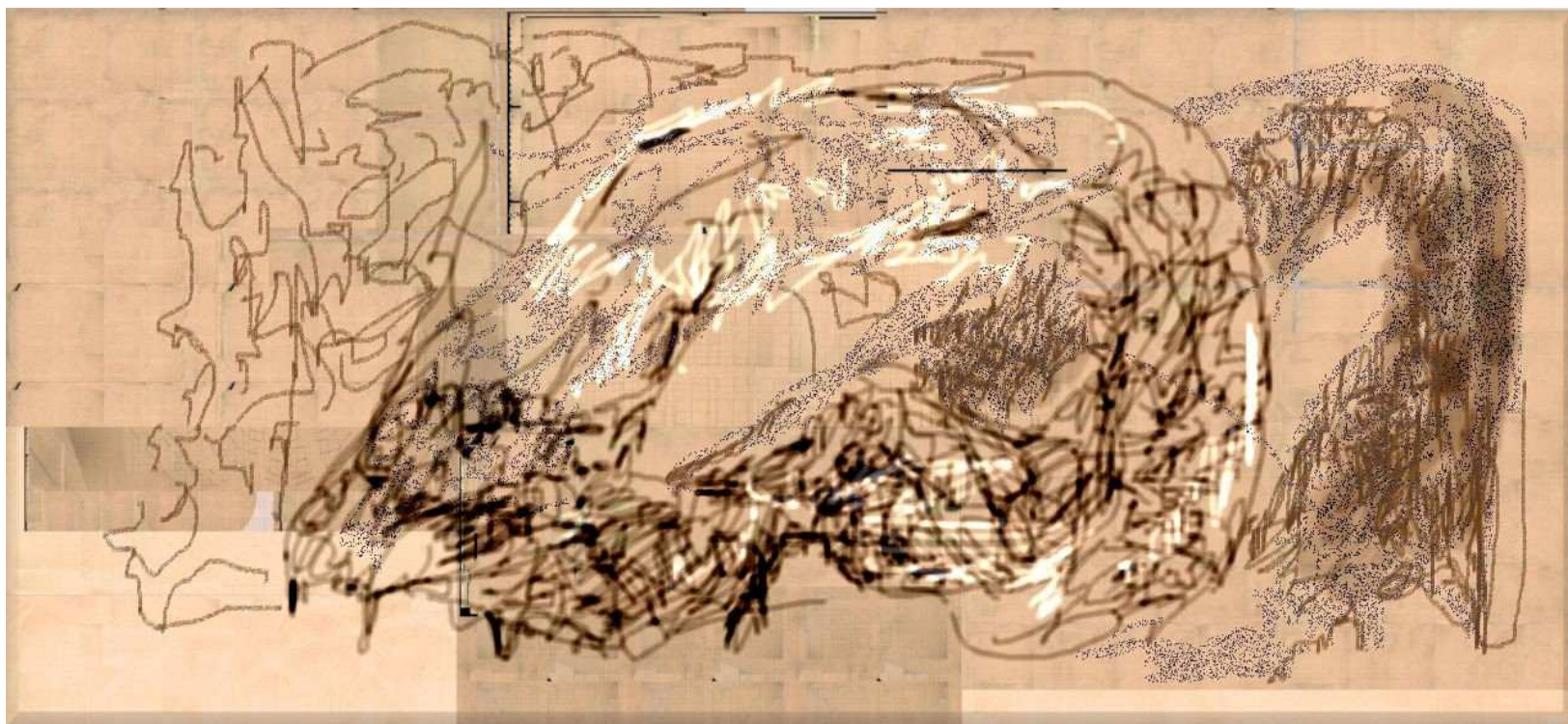






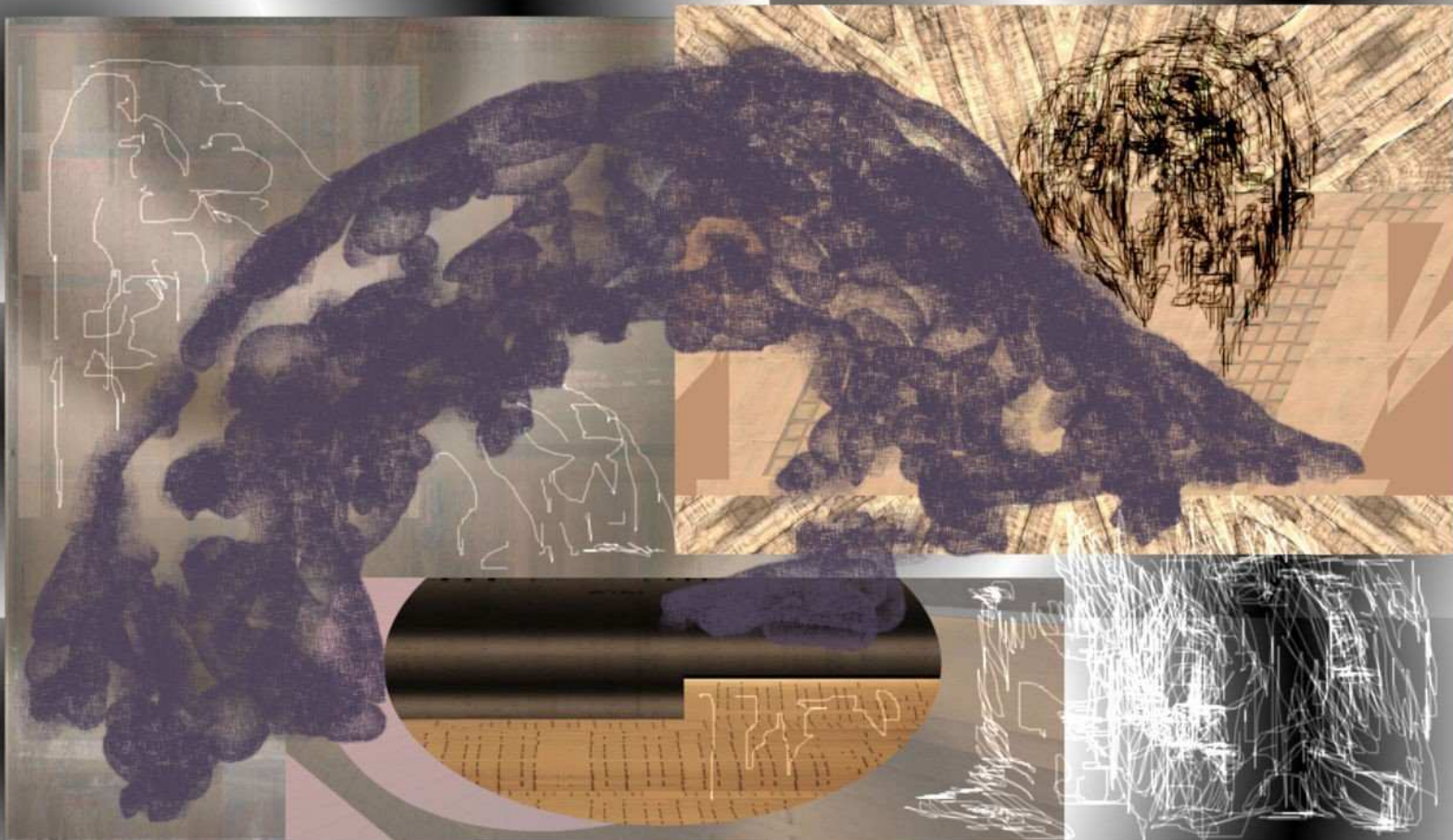


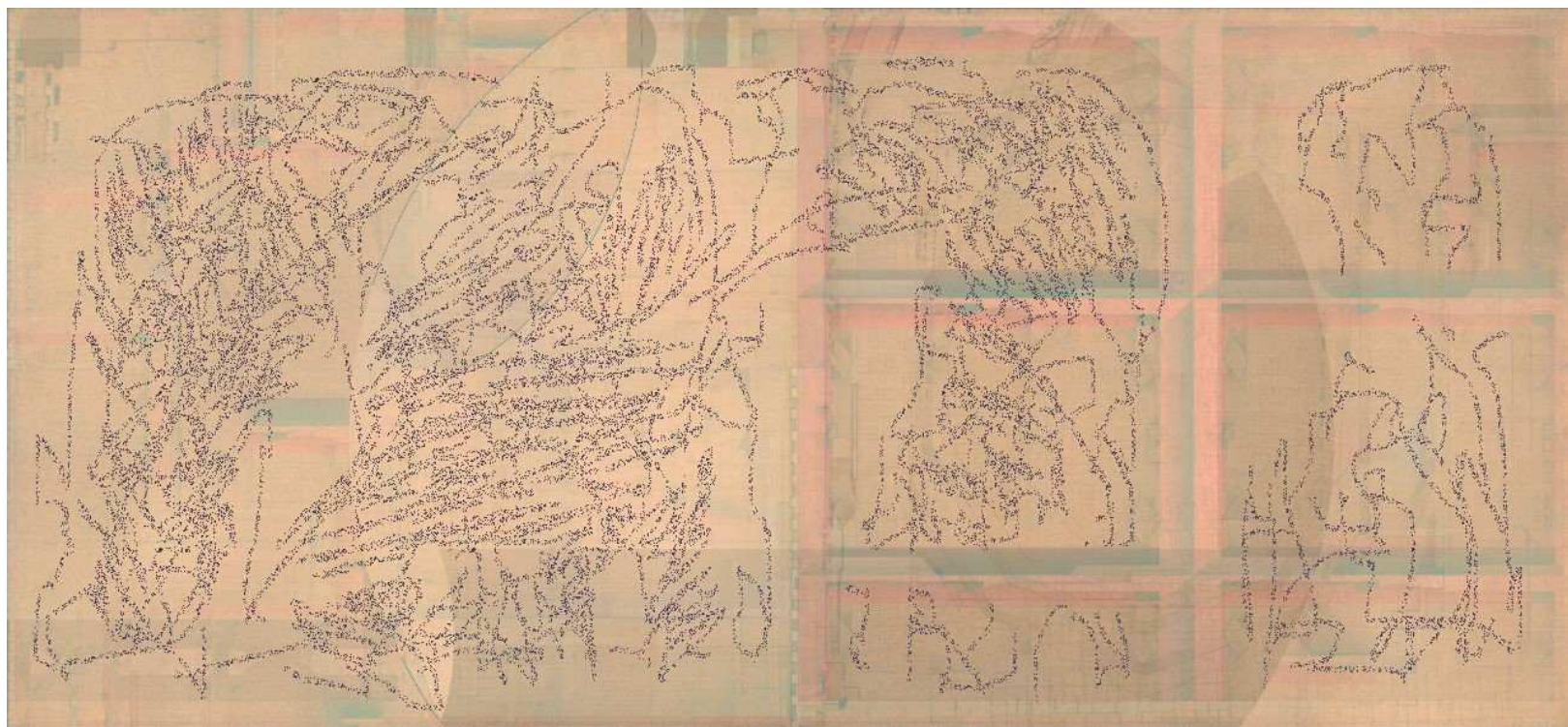




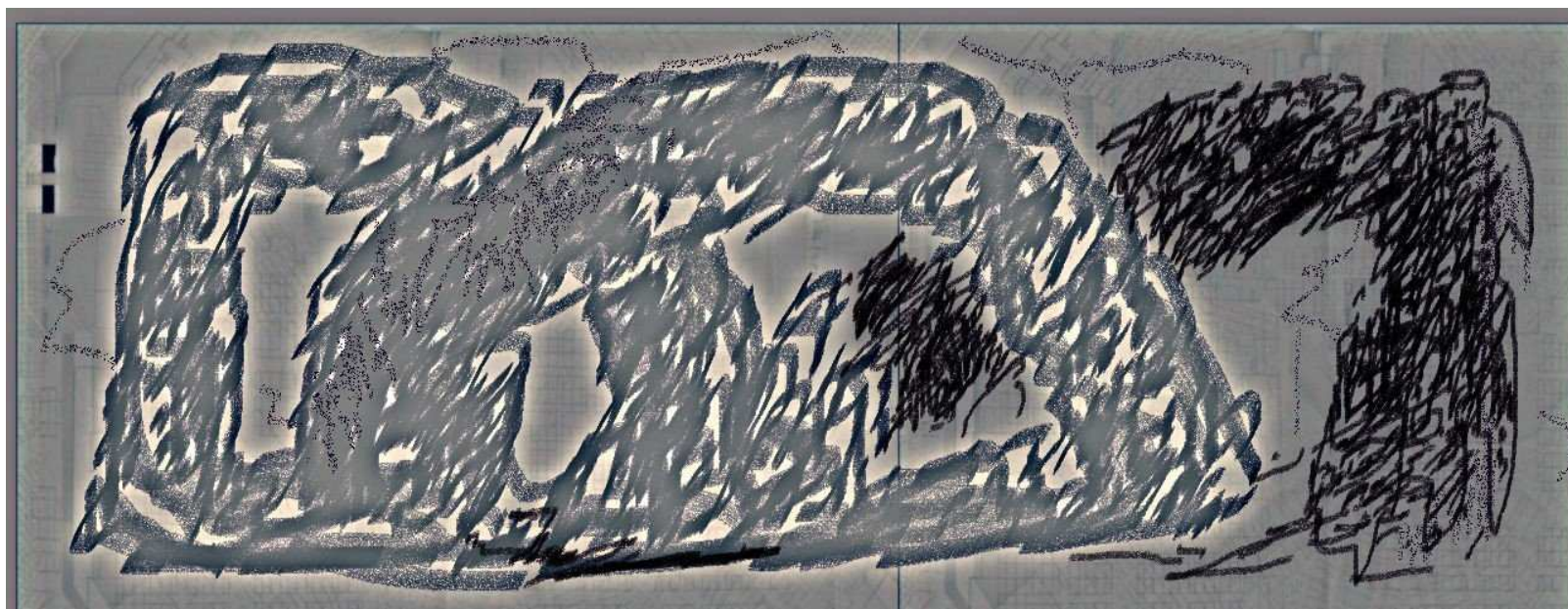




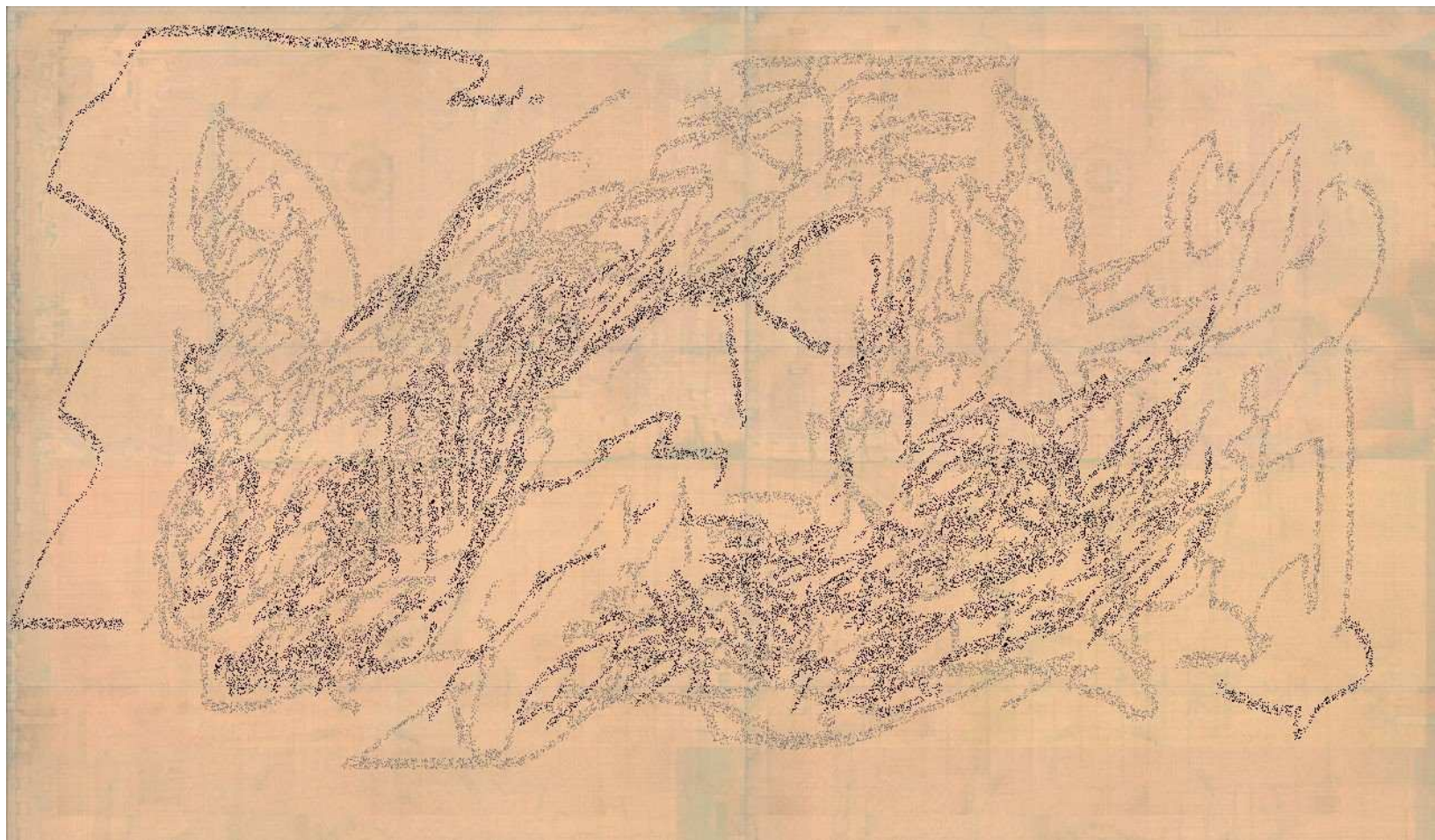










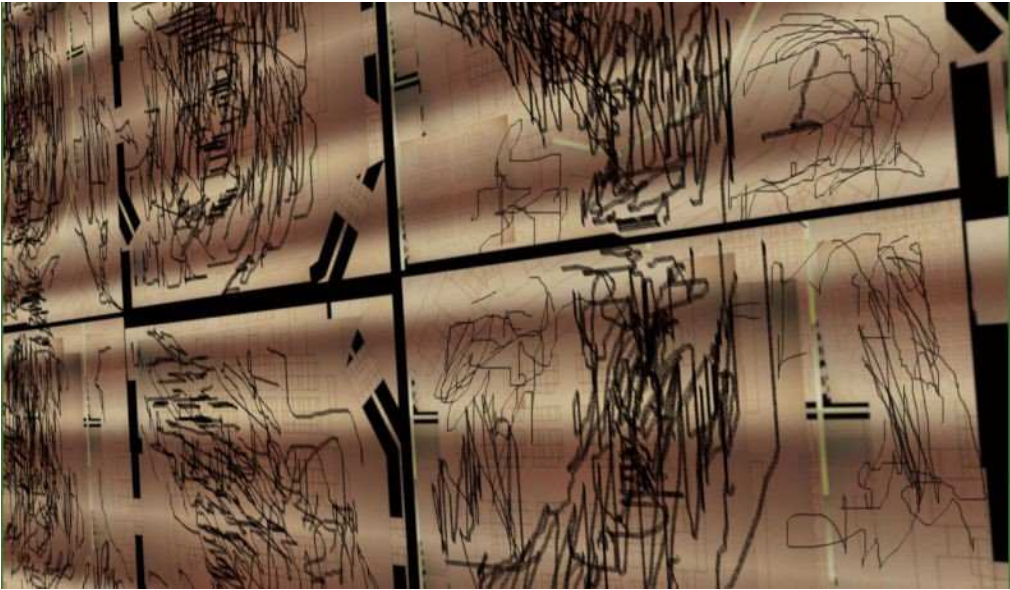




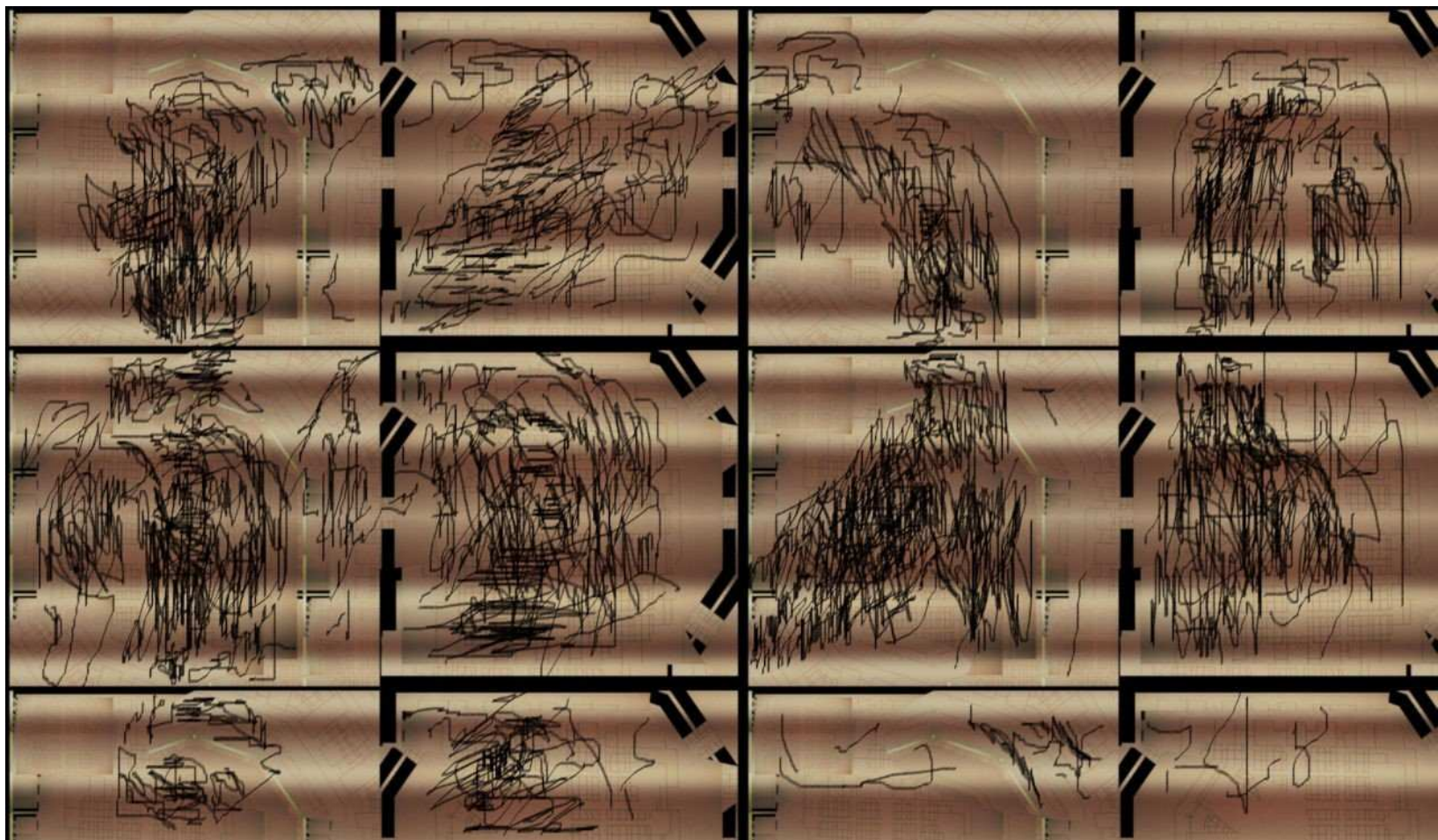




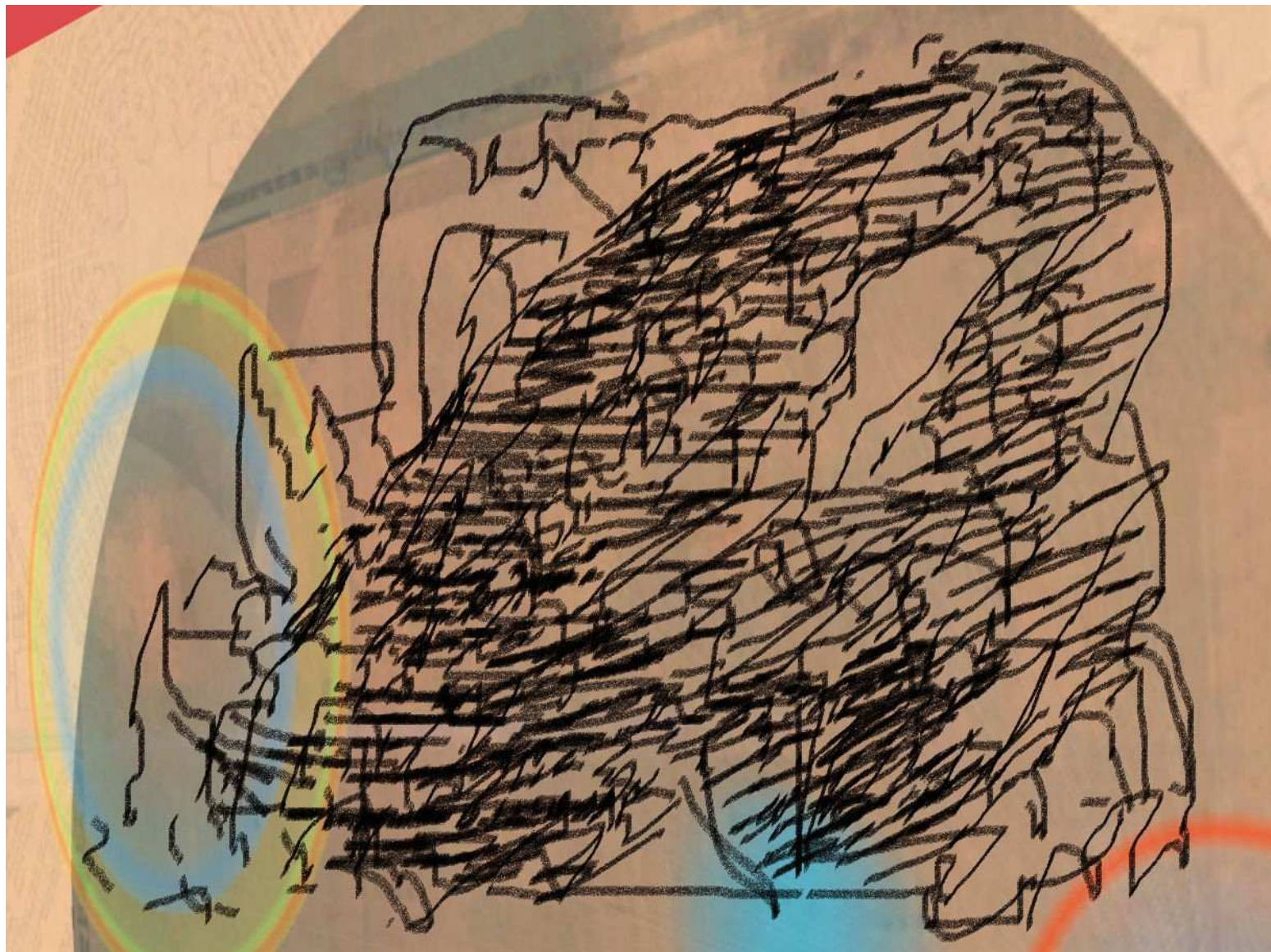


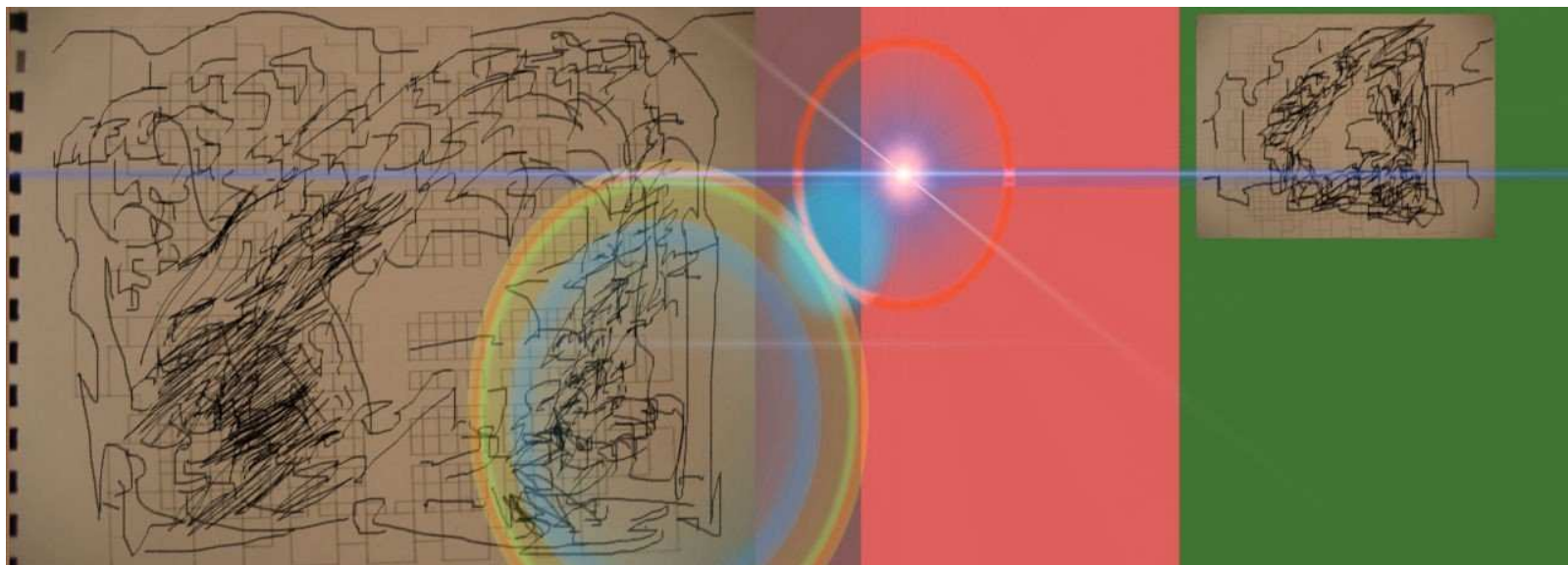












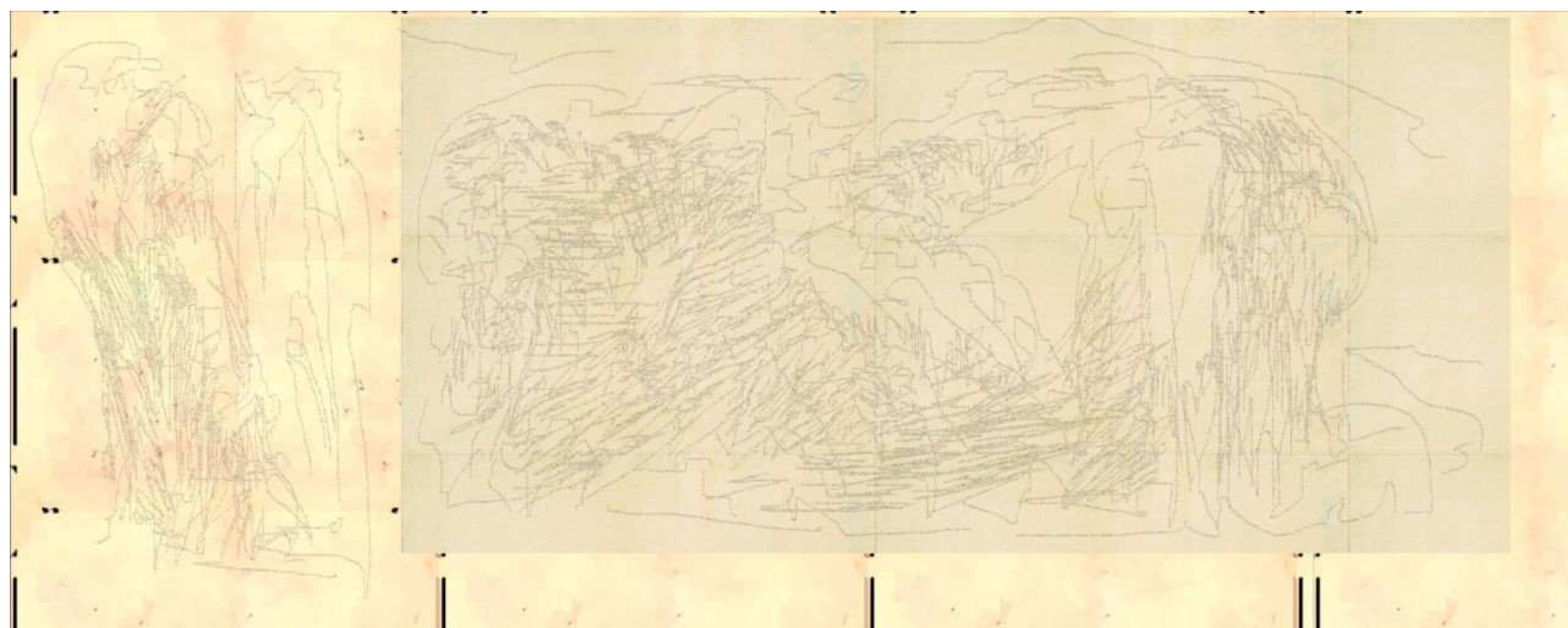




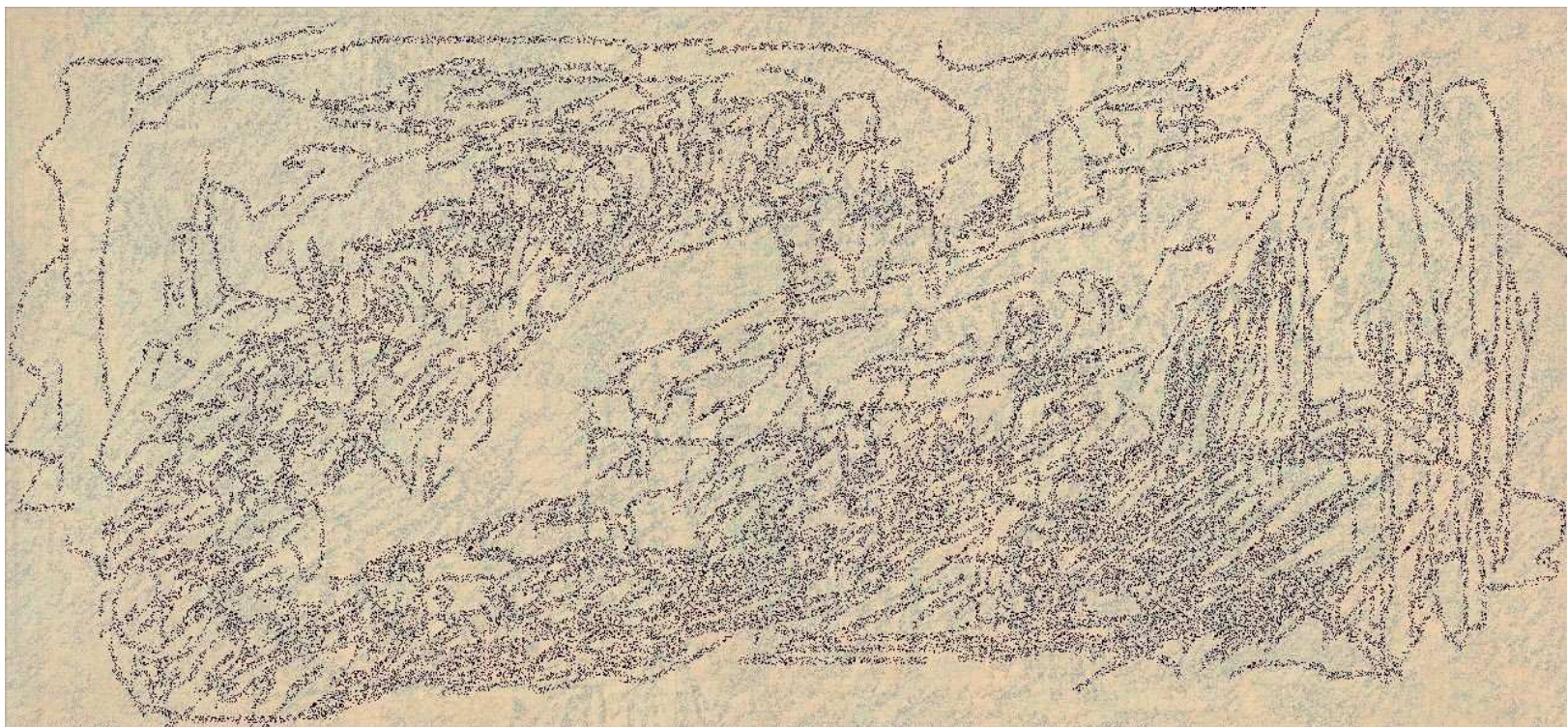




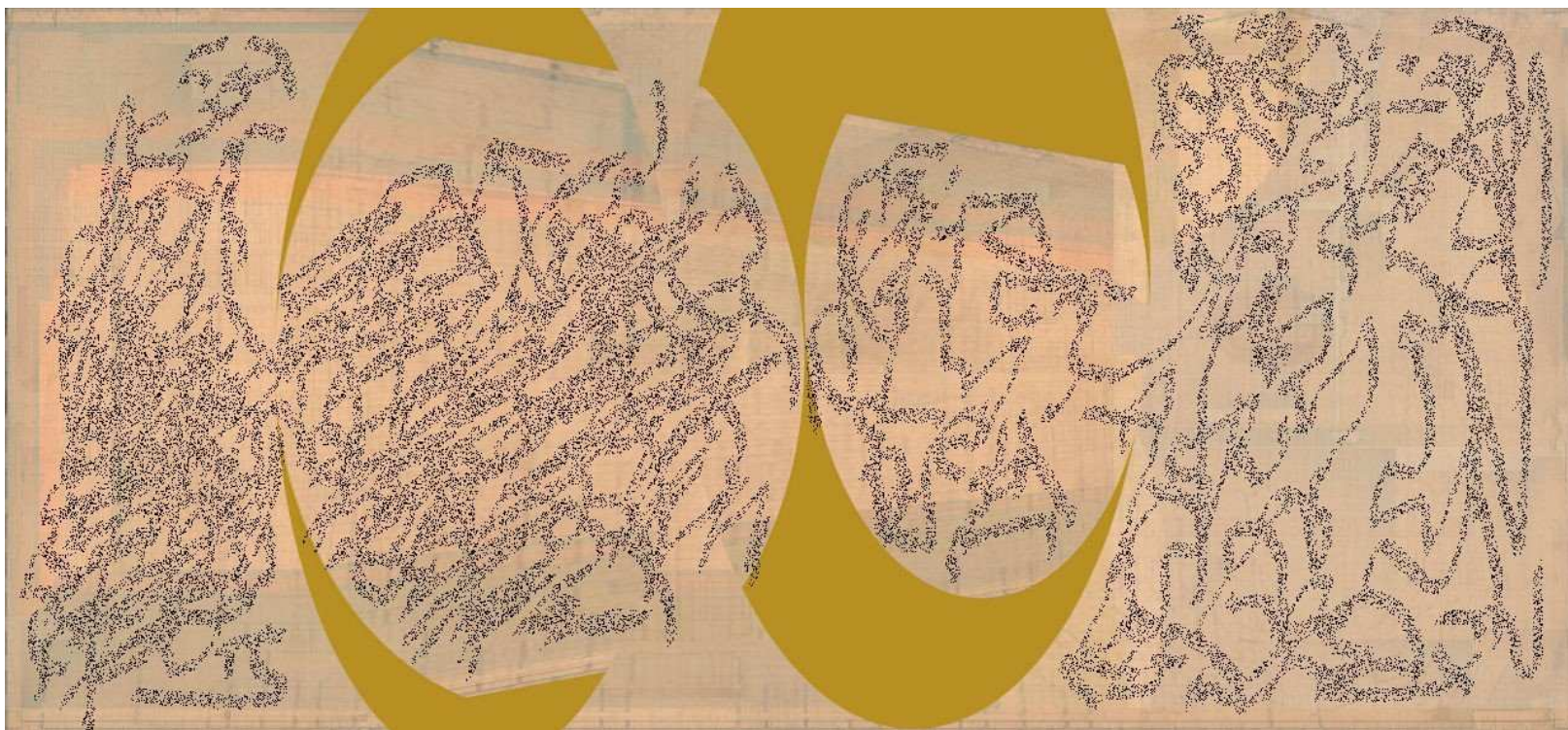


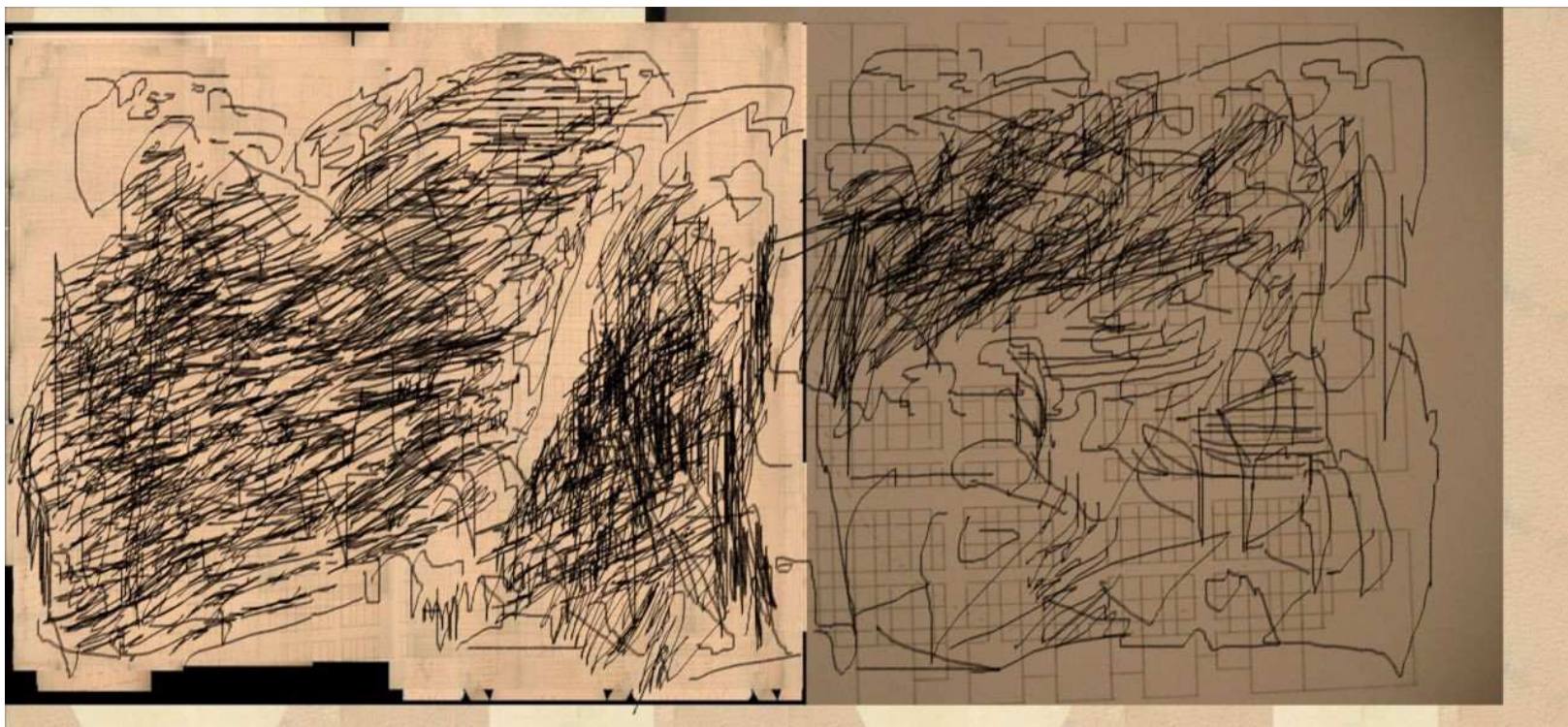












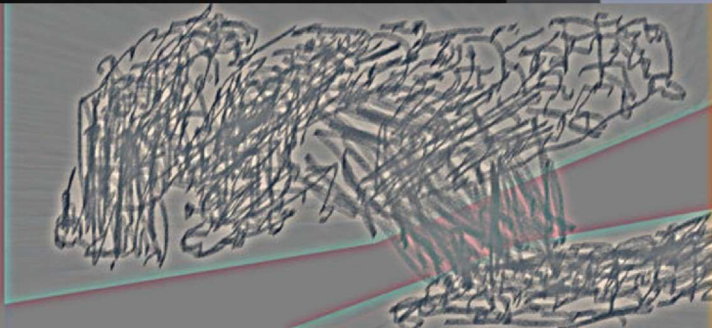


Notes from the Spinny

On Drawing ontology Drawing Wards : in his own notes - Smithson speaks of : centrifugal force of the twister as a kind of “agony of gravity”, continues:... “the hidden aspect of nature The Phenomenon of nature destroys itself , its always an evocative kind of situation...” I would say: corresponds with Heraclitus of “leggein Kryptoi: or hidden nature, the early Christian Crypt paintings have this quality.... Underground arches...like Tethys- Goddess of the Aquifer and implicitly the order there of the muses traditionally sited within a region of Hades. Whereas Heidegger refers to a tangled thicket at the end of obscure woodcutters roads as a paradigm (of) pointless philosophical asides Smithson states “I am interested in the thicket” By this, I believe, he means he is interested as well, in how one is drawn, drawn in to a “spinny” as it were.

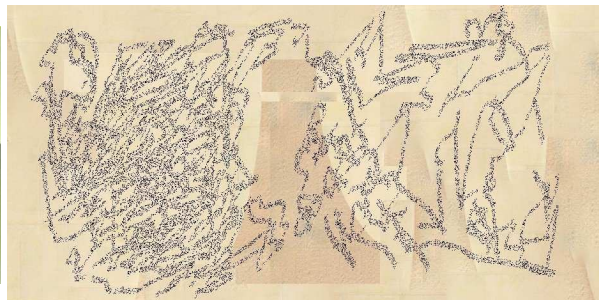
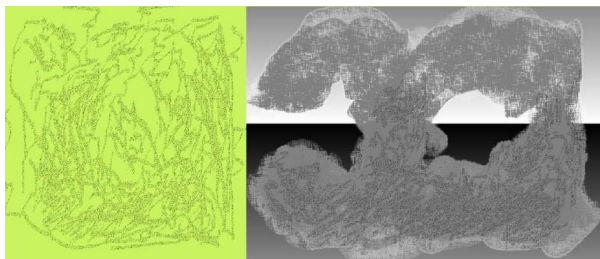
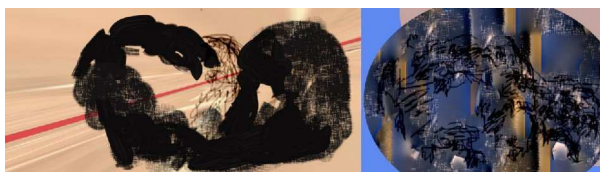
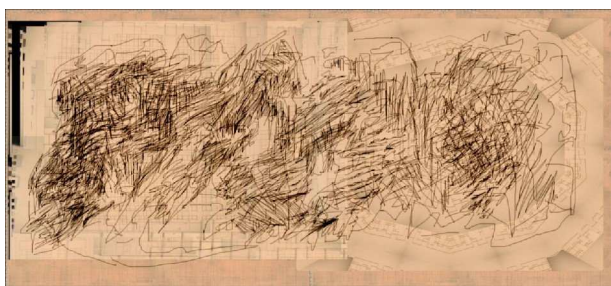
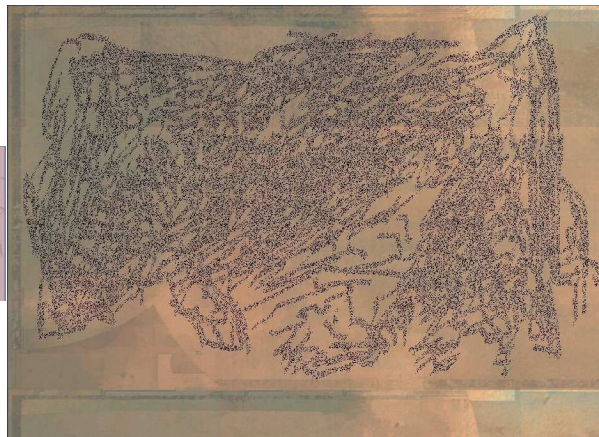
Similarly I am interested in that aside from the famous Baroque “fold” which may be sited/cited to the column of smoke objectified as twister in stone, in the previous title of Denddura Tenure I was relating that Roman Greco Indian spiral in which quarried stone is rusticated, i.e. smoothed to its block and then cut again to look like quarry stone. Within the quarry is the quarrel or question, in rhetoric – questione or diverse threads, Bourgoise (Louise) in her large scale Cells or spider series indicated a habitat she creates in relation to the spider, name of which derives from Speidos, or branch, that is – the word spider is a branch of the word “branch” per speidos. The scale is actually that of the male to female spider which in our terms would indicate a female approximately 70 feet tall, a Giotto's circular fly on the wall or a cricket in the thicket of the stream might observe her works therefore are not an exploded scale from a spiders point of view. The speidos or branch was in early Greek religions decorated by its status as a trophy, or rather, trophies, decorations suspended from a branch became a speidos ware or early eerie tableau, version of the net effect of the alter within the altering of context.

“Klien Gnomon Pureland Ward” is a title relating the Greco Indian Spiral by which Buddhism relevant to the Pureland or presencing of art to the structural diagonal as implicitly the order of gravidas meets the klien, or reclining (banquet couch) or conversational philosophy, the converse of drawing and philosophy is that obverse of art and language mirroring a spiral of branching creative means and a branching of the spiral as its generational input. ( For Democritus the atom is structured on recombinative threads or skews of alignment as the intermingle, a kind of early “string theory” Klein Gnomon relates the reclining hook of vision to “gnomon” or that by which things are known, the sundial and carpenters edge ( each alite the other carnal laugh of the carnival)

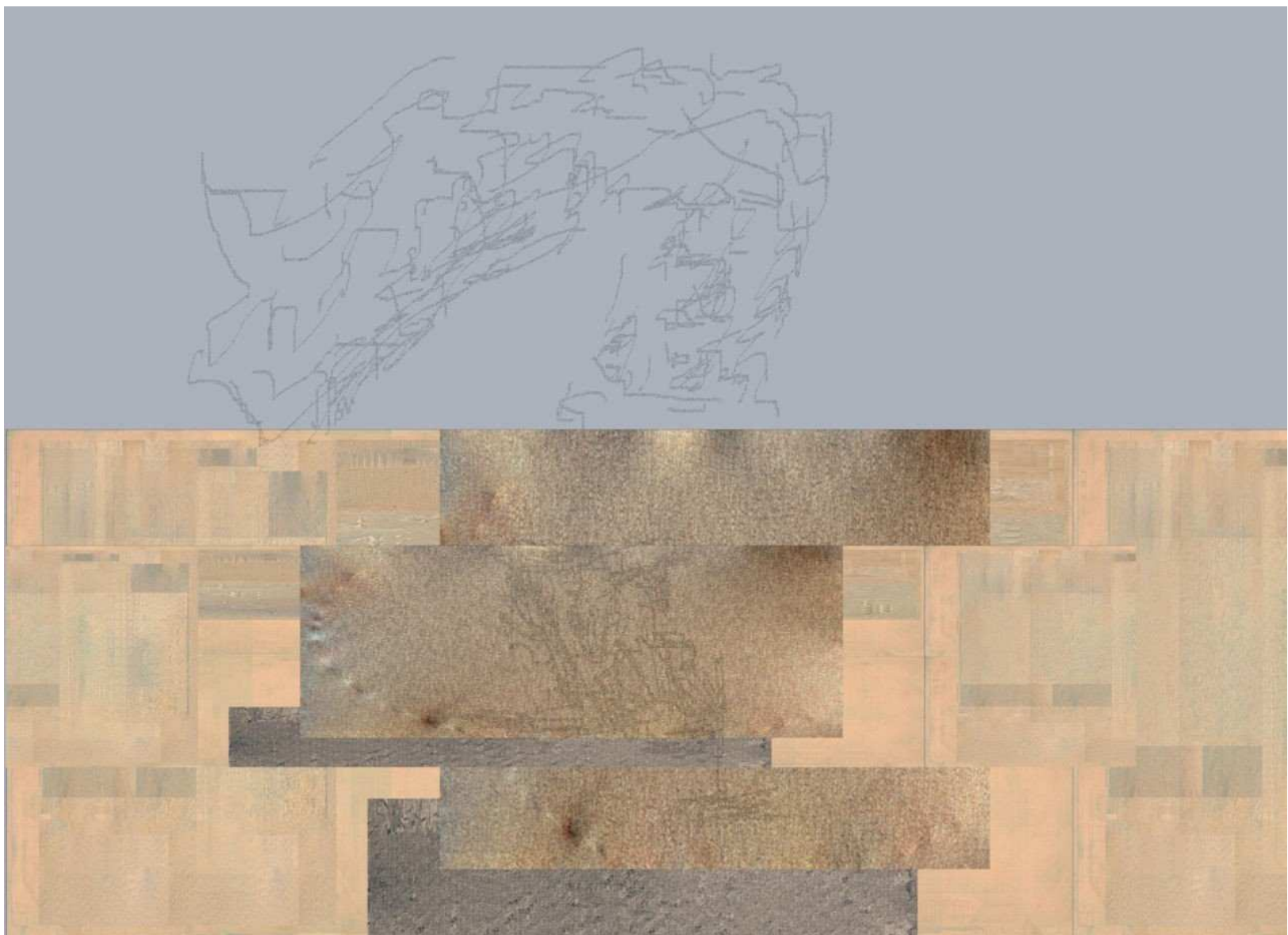


*KLEIN GNOMON PURELAND WARD*

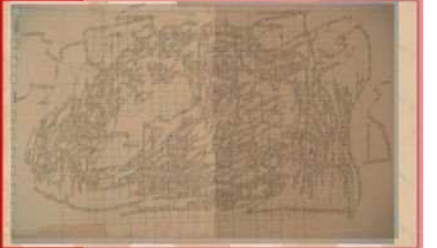
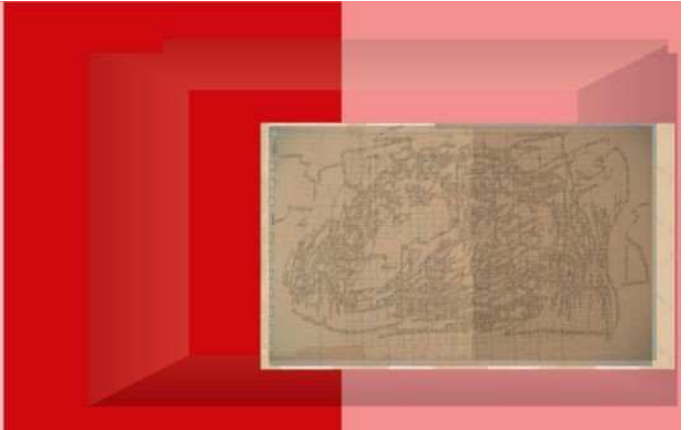
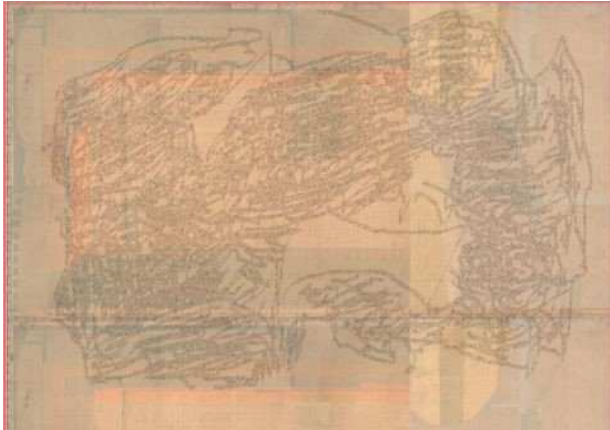




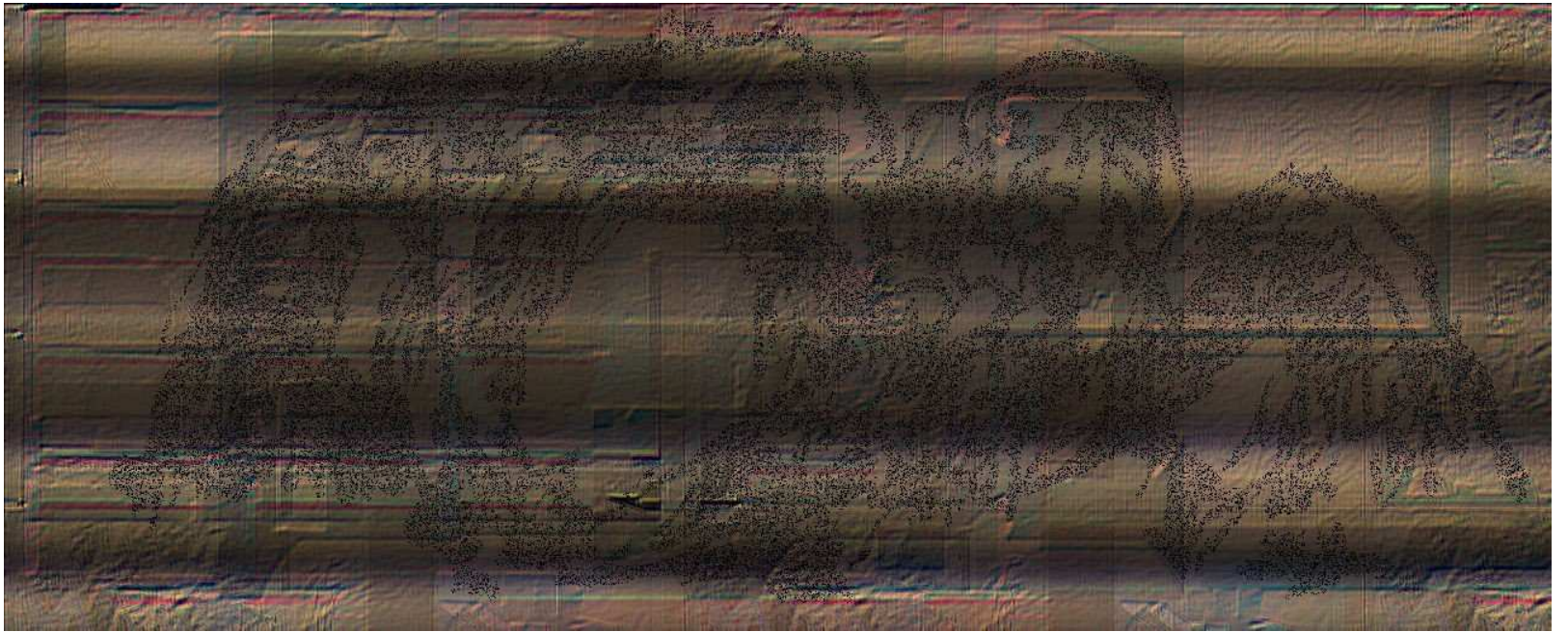


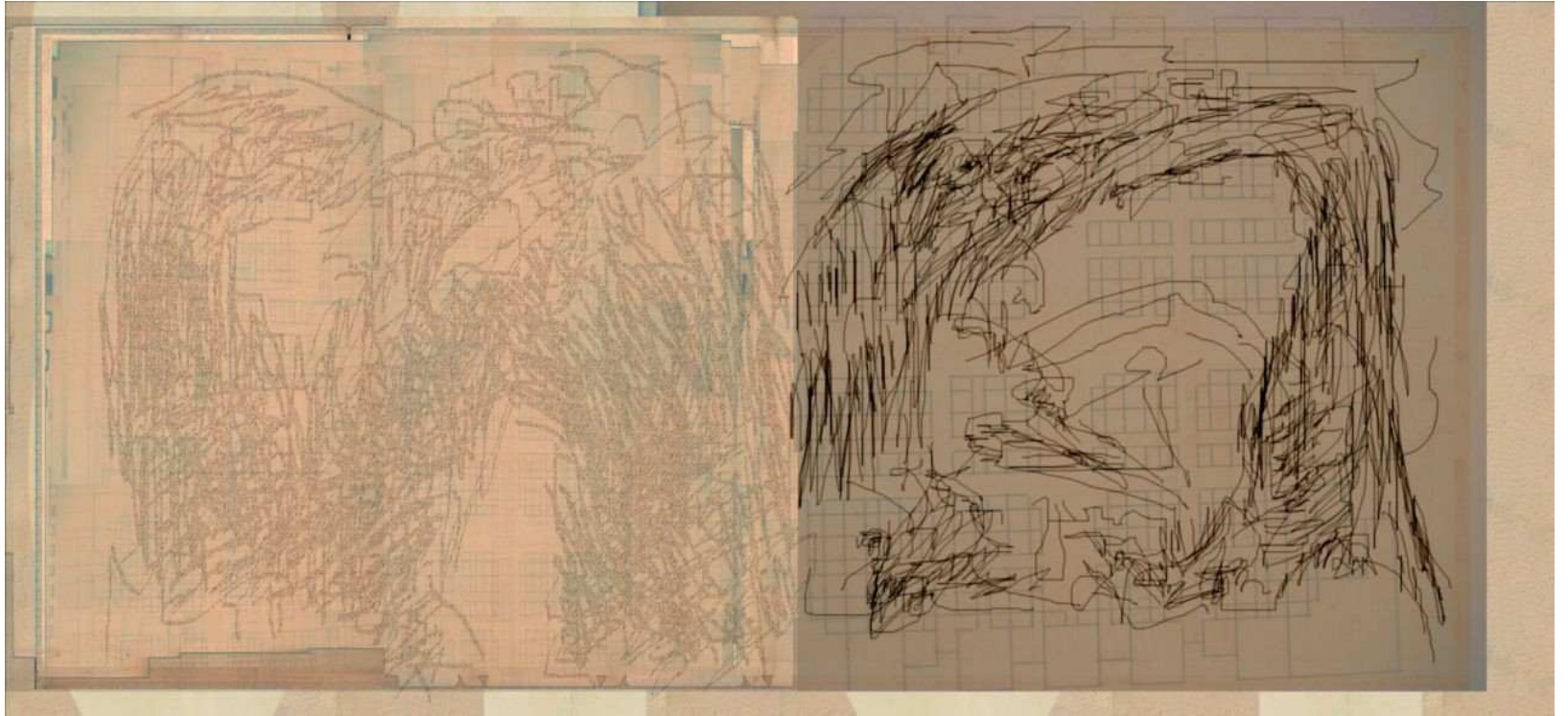




















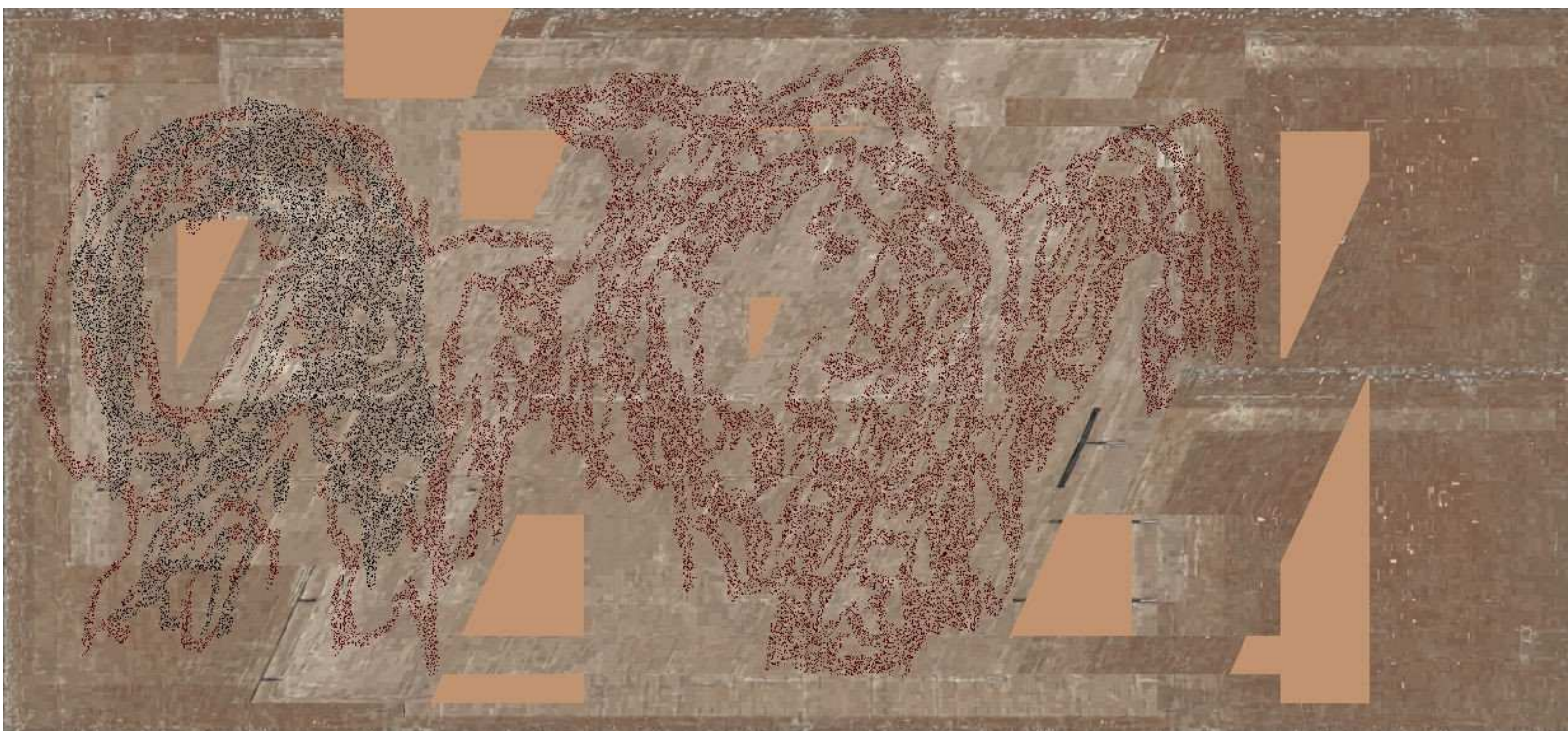




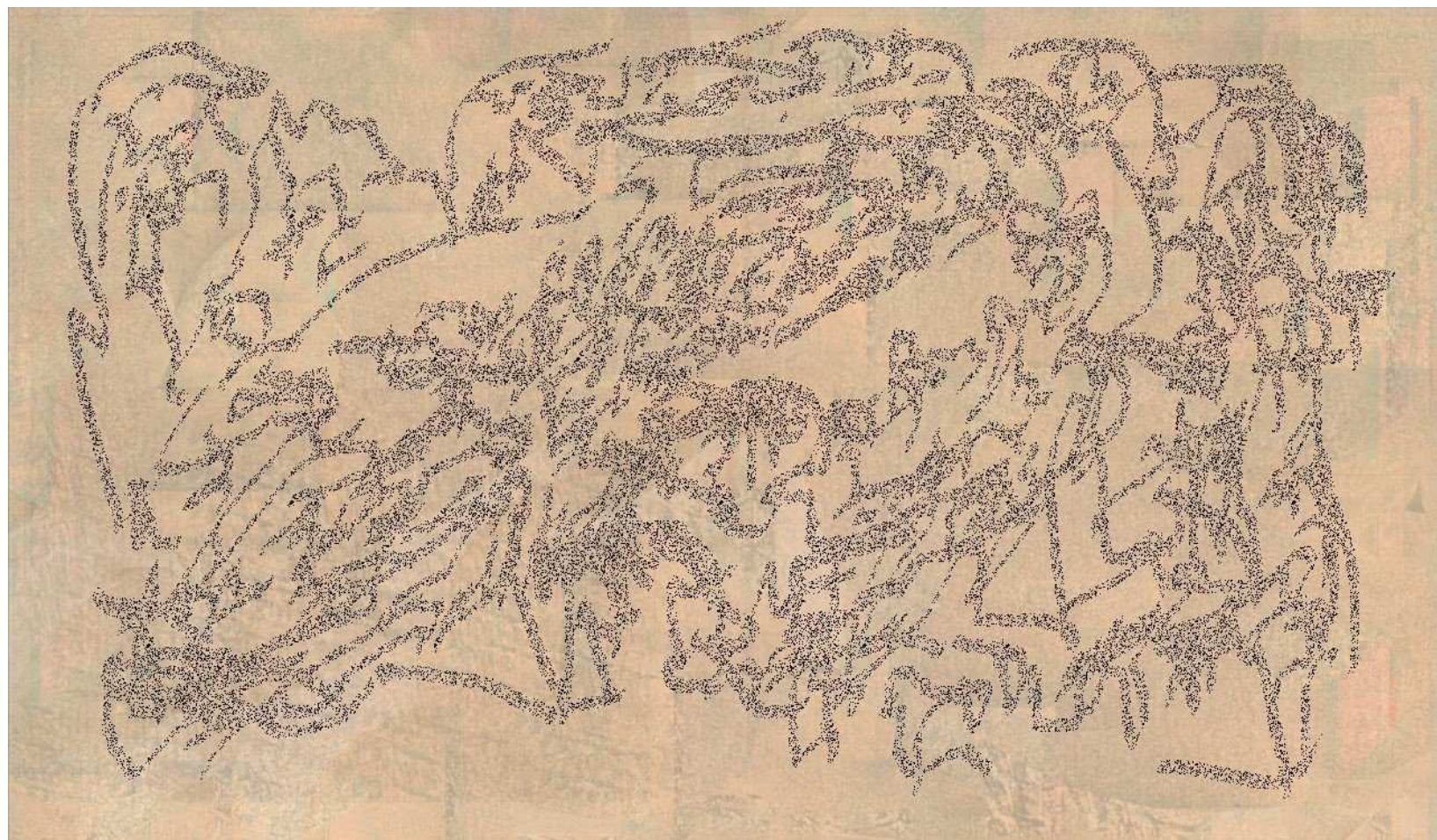






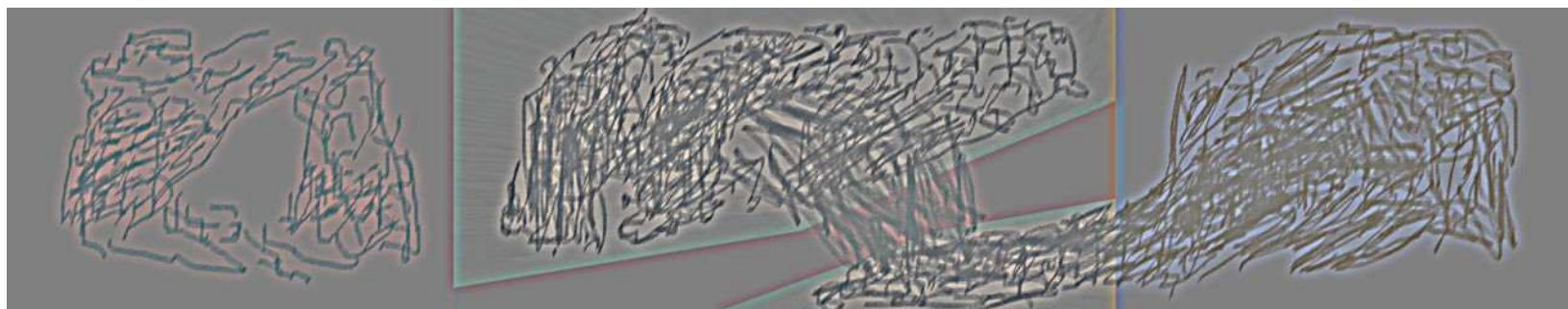




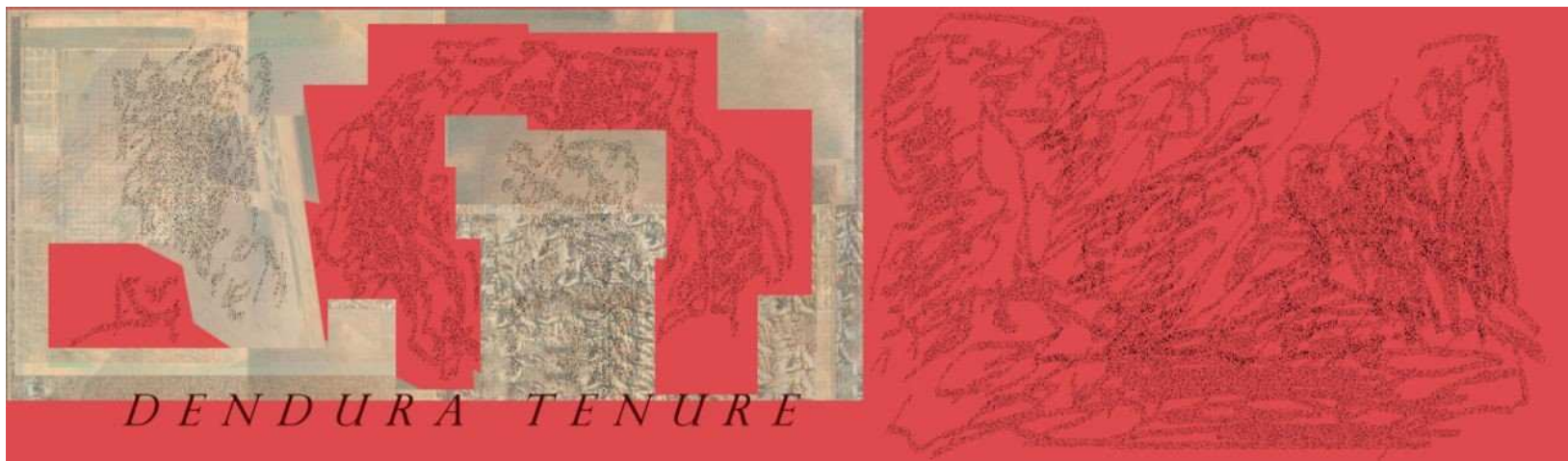


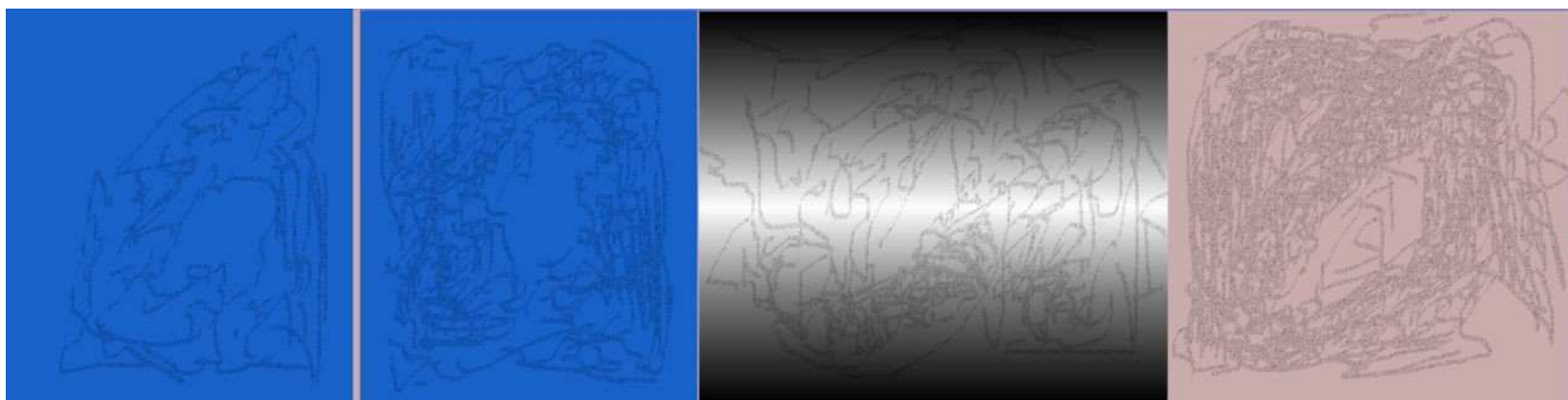






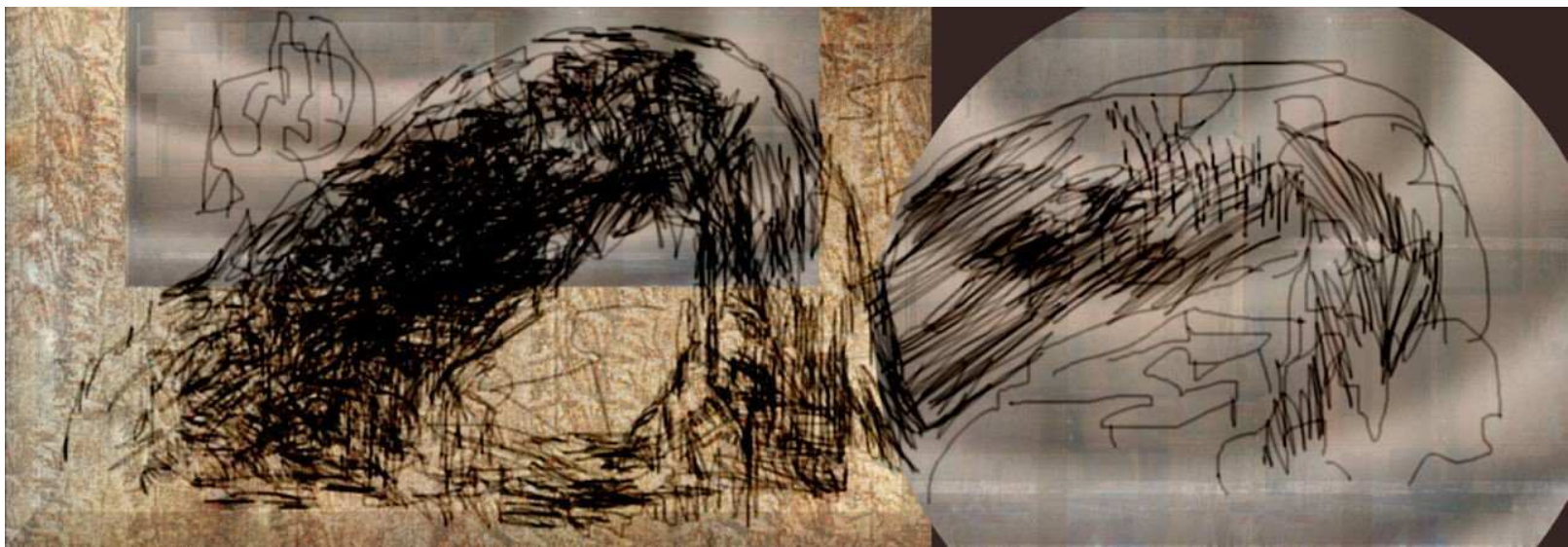




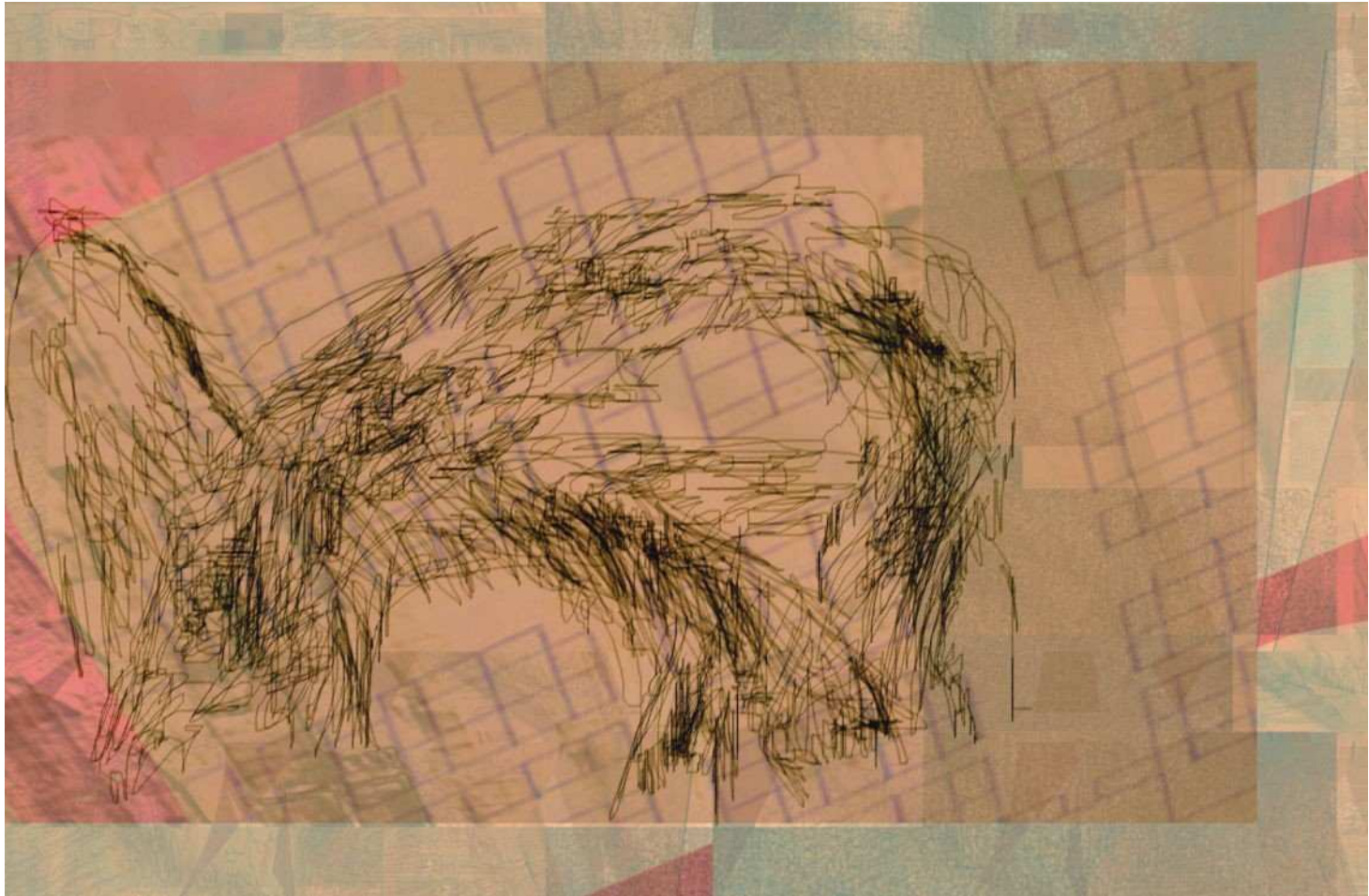












Drawing Lights of the Archive: notes to video for Idee Fixee 1

Corona cusp into a drawing culture by which form is built on form through the associative context by which the first marks, like music, generate a color zone guiding the empathy towards those connections through the material matrix informing physical response in turn become via any ordering a language where form is identified to spanning space and relating intervals.





SKER SKETCHBOOK (SKER P.I.E.) = SIFT THROUGH POTENTIALS AND CURRENTS OF A MATERIAL METONYMY OF ACTIVE PRESENCE IN A LIVELY MODE. INTERLOCK.

GOETIA: PHYSICAL COMPORT, THEURIA: MEANING EXTENSIONS

ABHOS(PIE) " MATERIAL QUICKENING SKER: SCOUR:: TENSIN BETWEEN INNER AND OUTER SCALE

WARD: GREEK P:EION: TOUCH UPON, APPEIRON: IMPLICATE WHOLE PIE AGHTIS: SHEEP, AGHTIS- SPEECH ACT

LEXIS/ HYPPOS ( STYLE, AND ELEVATED STYLE)

SANSKRIT DRAWING TERMS: SEMIOTIC RECOVERY ( LERCHA -DRAW, (LUCK- A LOT)....AMAARHANA- DRAW INFERENCE

II SOUDON OF SANSKRIT DRAWING TERMS TAKEN AS SILENT H OF GREEK IE RHETORIC

ABRACIARI- LATIN- APPROACH, APPEIRON , GREEK, IMPLICATE WHOLE BOTH= TO TOUCH UPON...



: DRAWING ON TALKING POINTS...

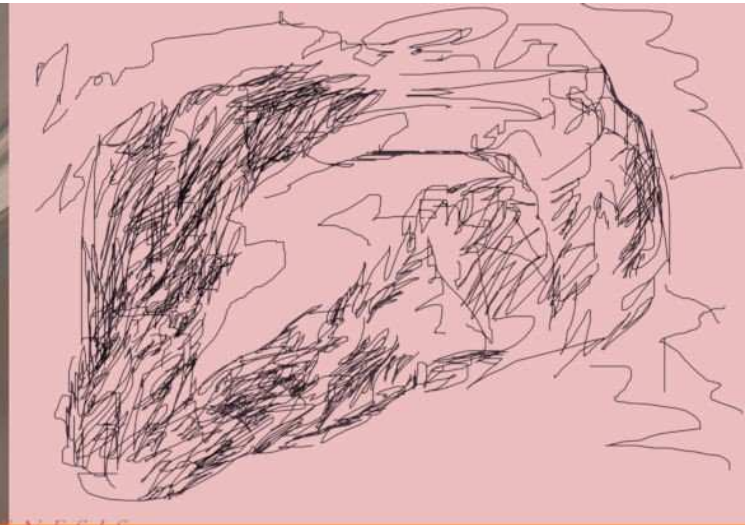










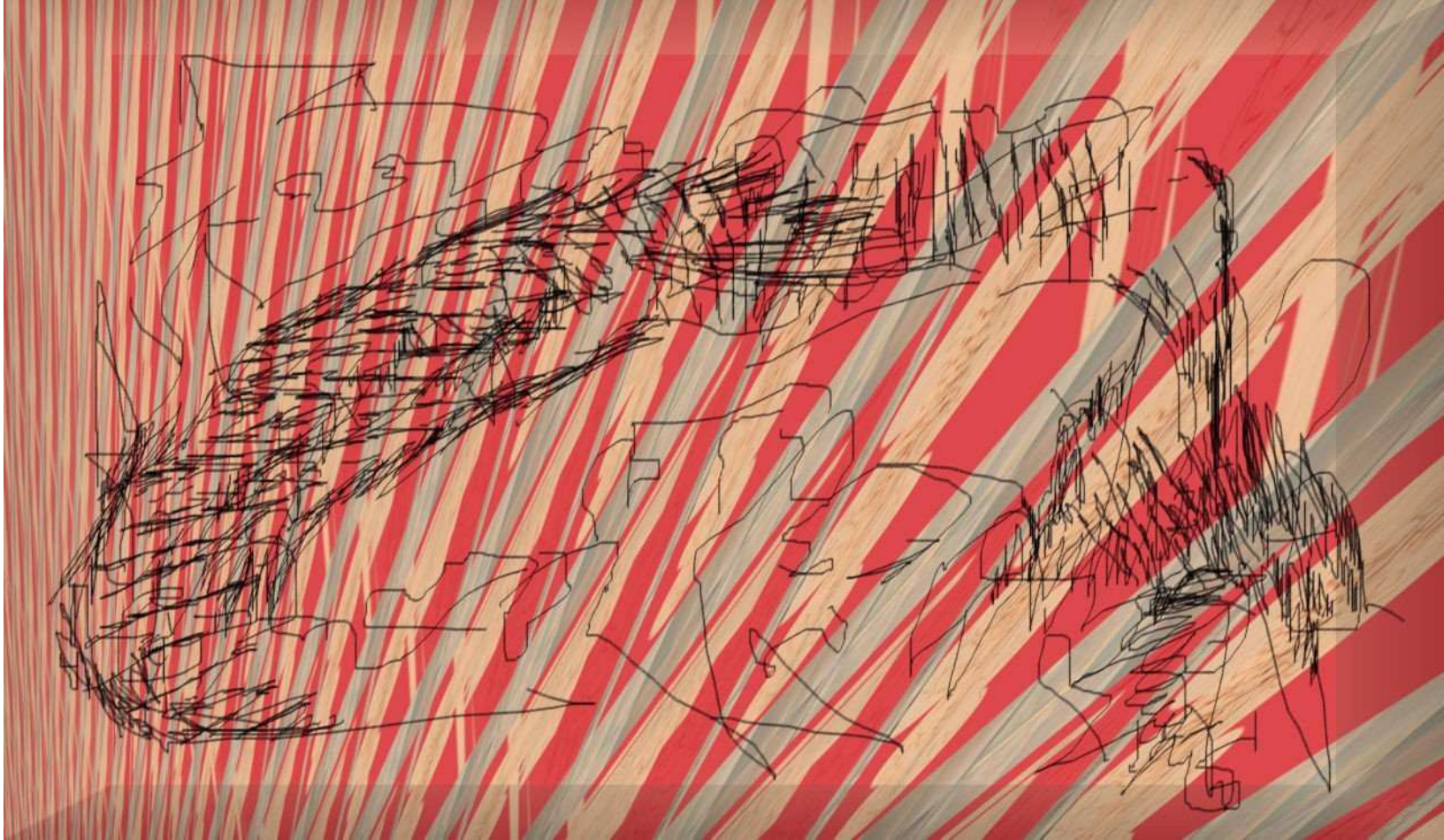


HYPERGENESIS

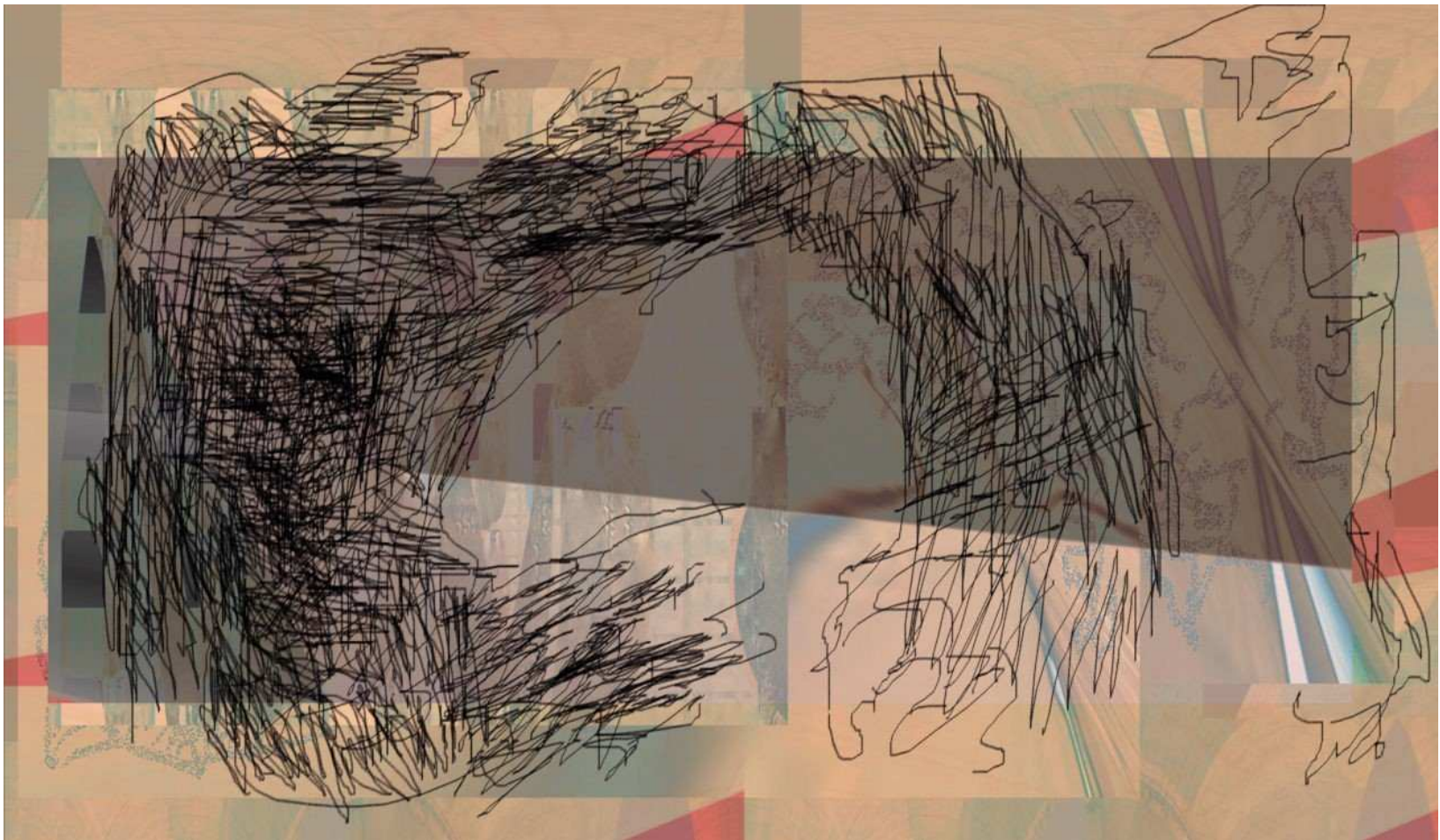
















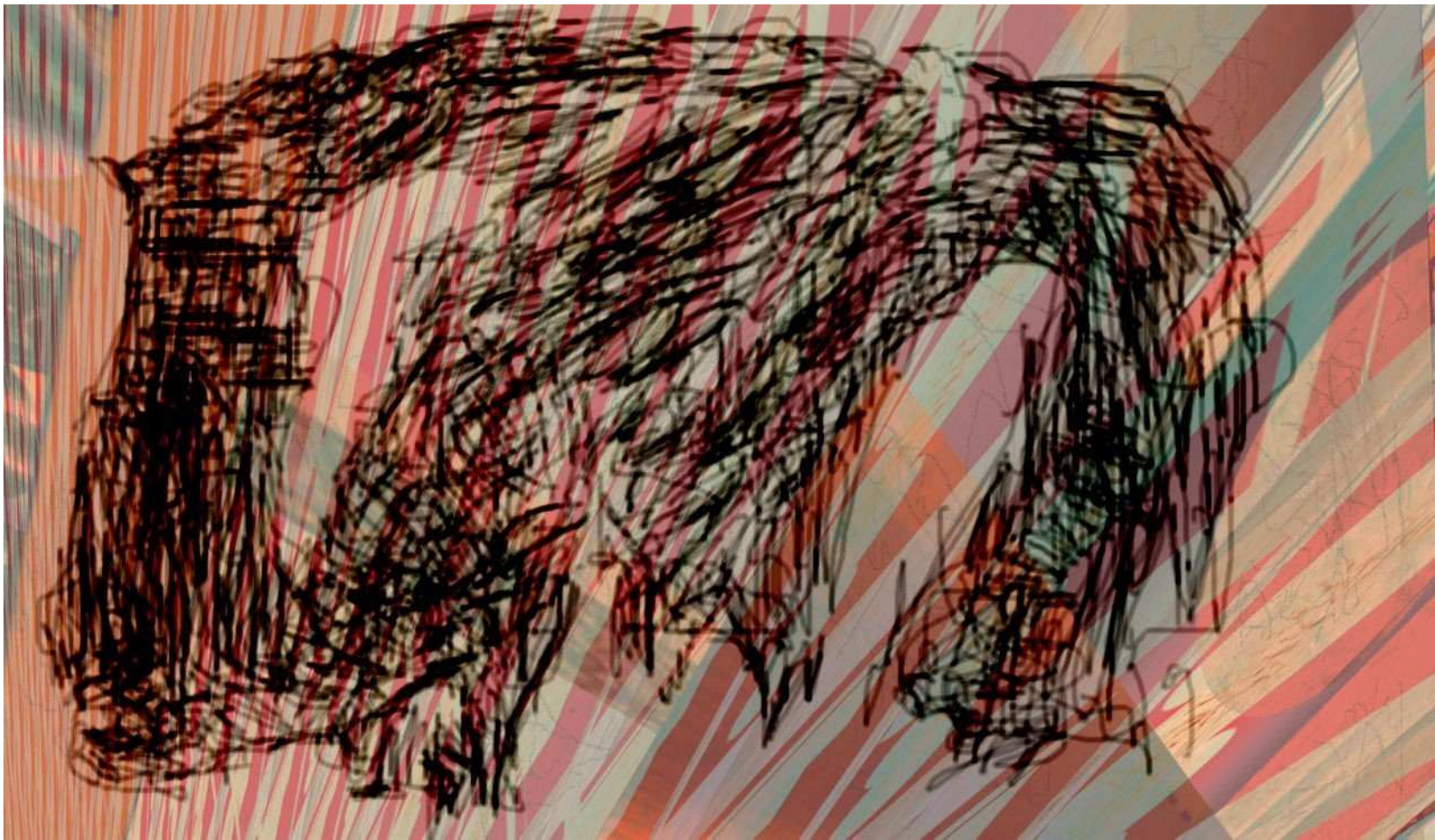


*SCRIBBLE 1*



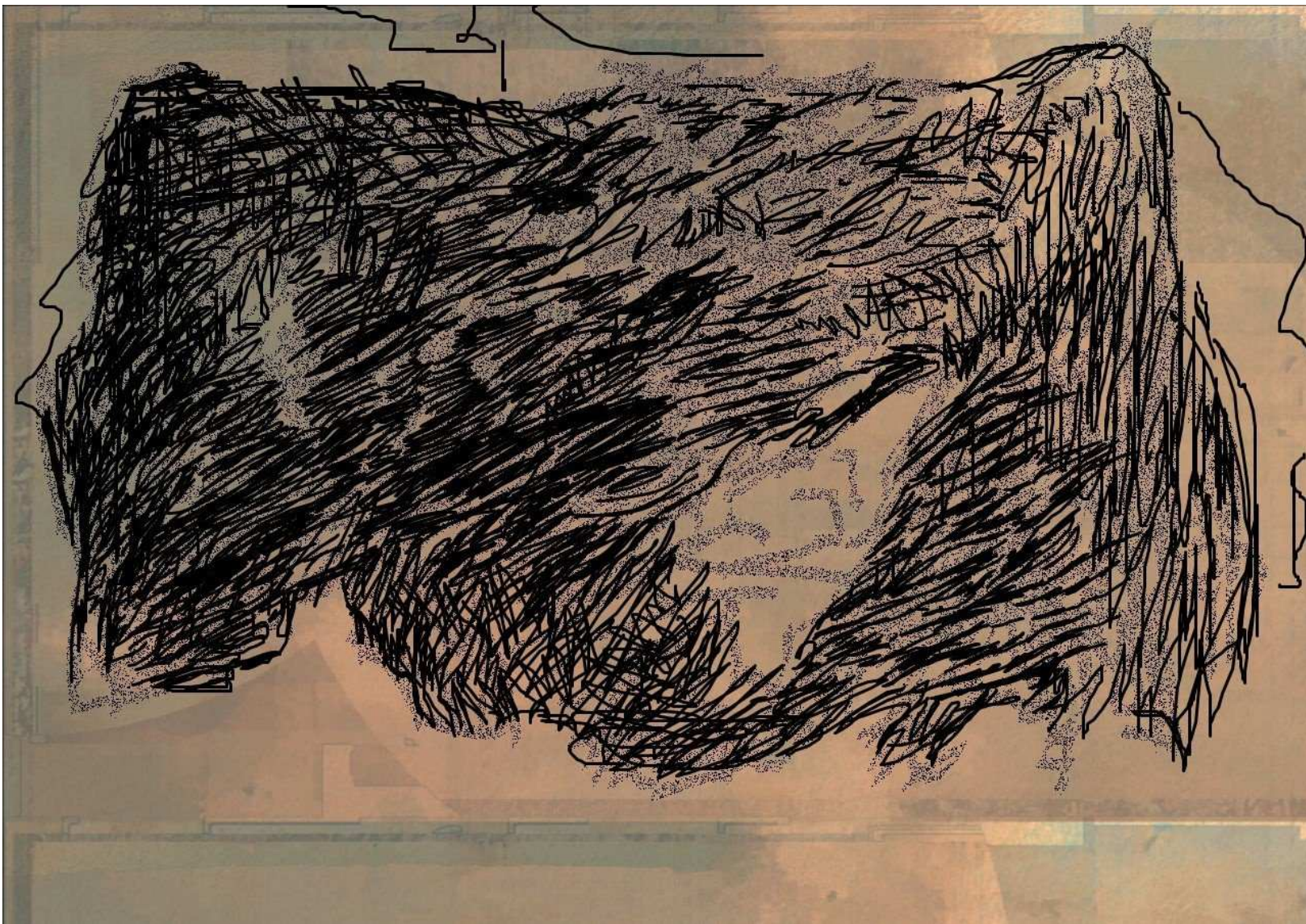




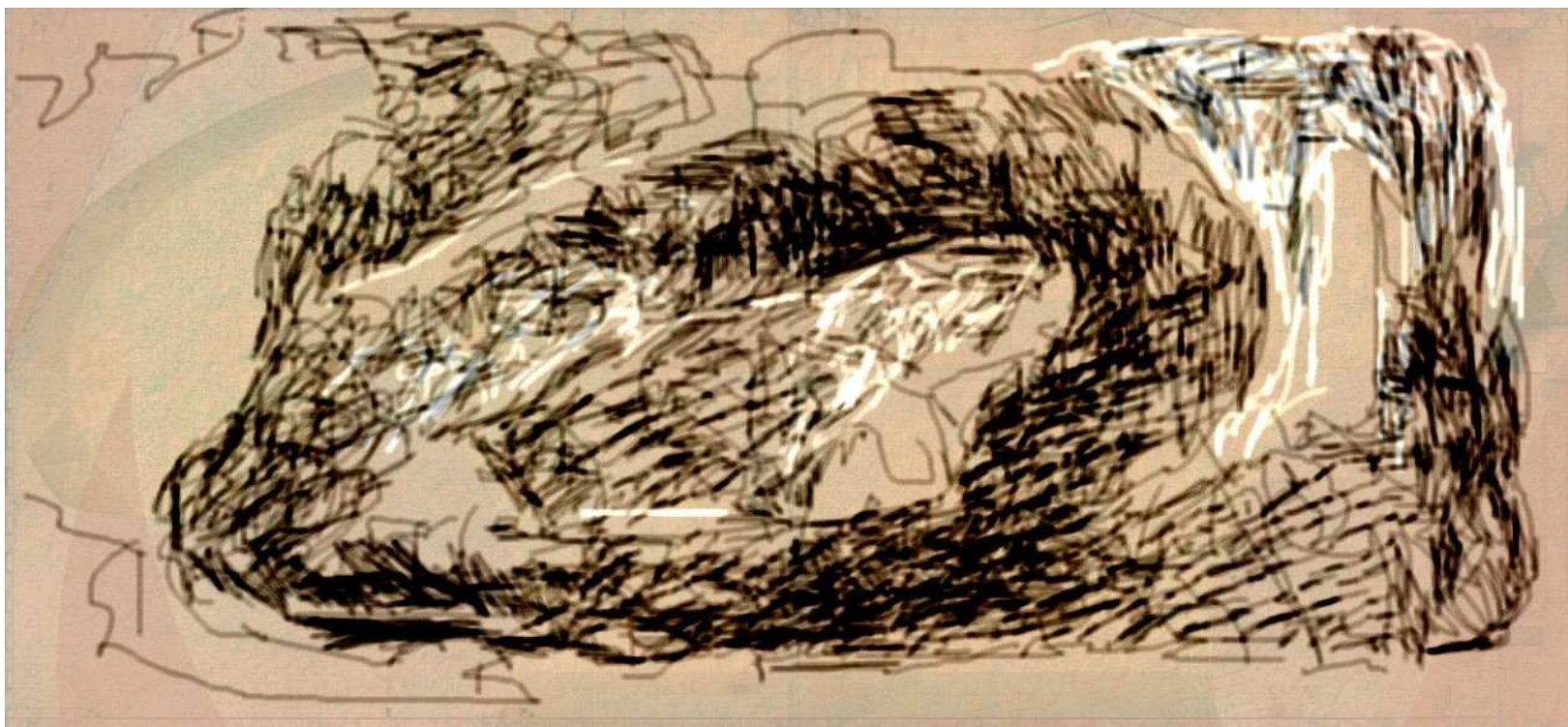


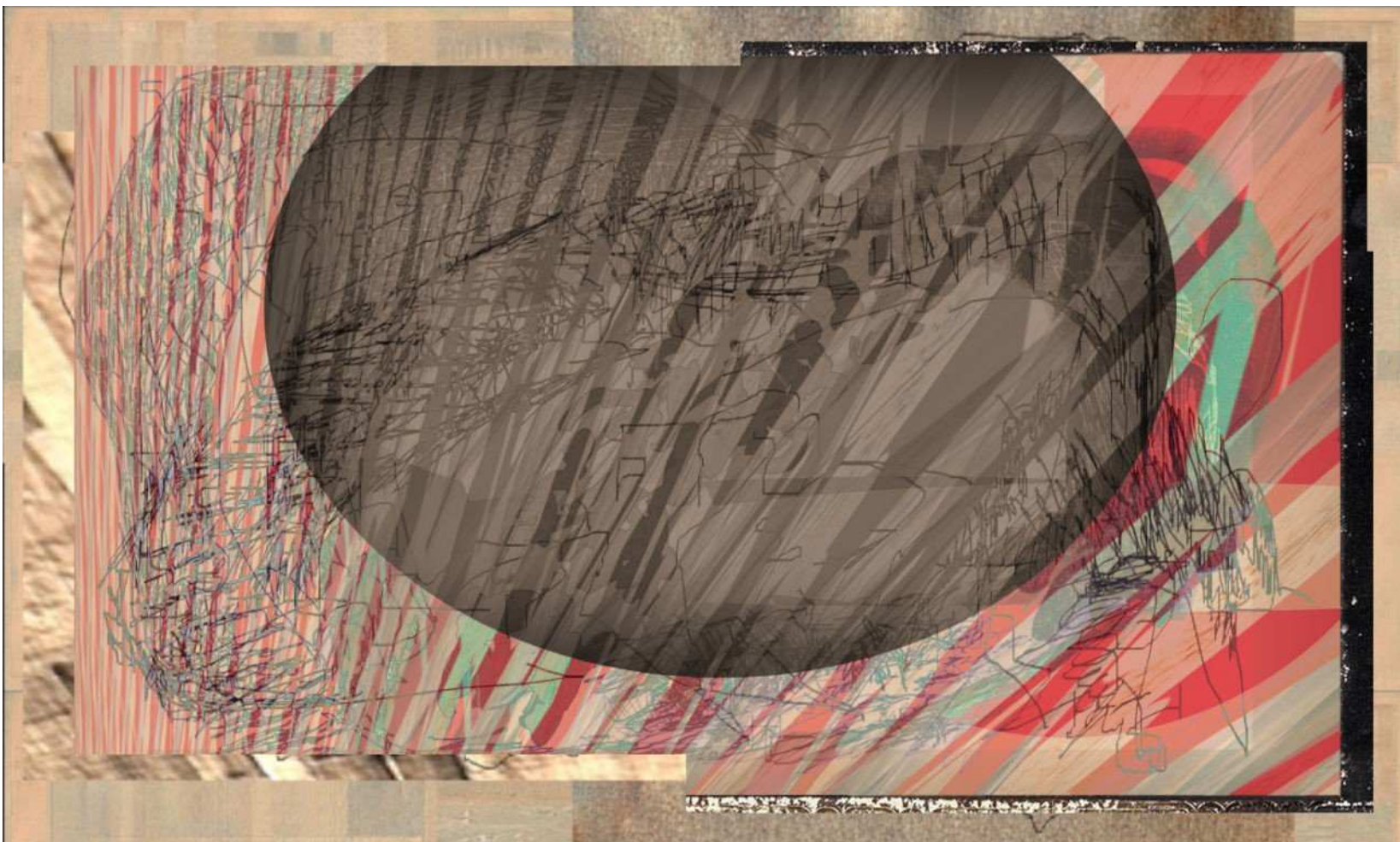




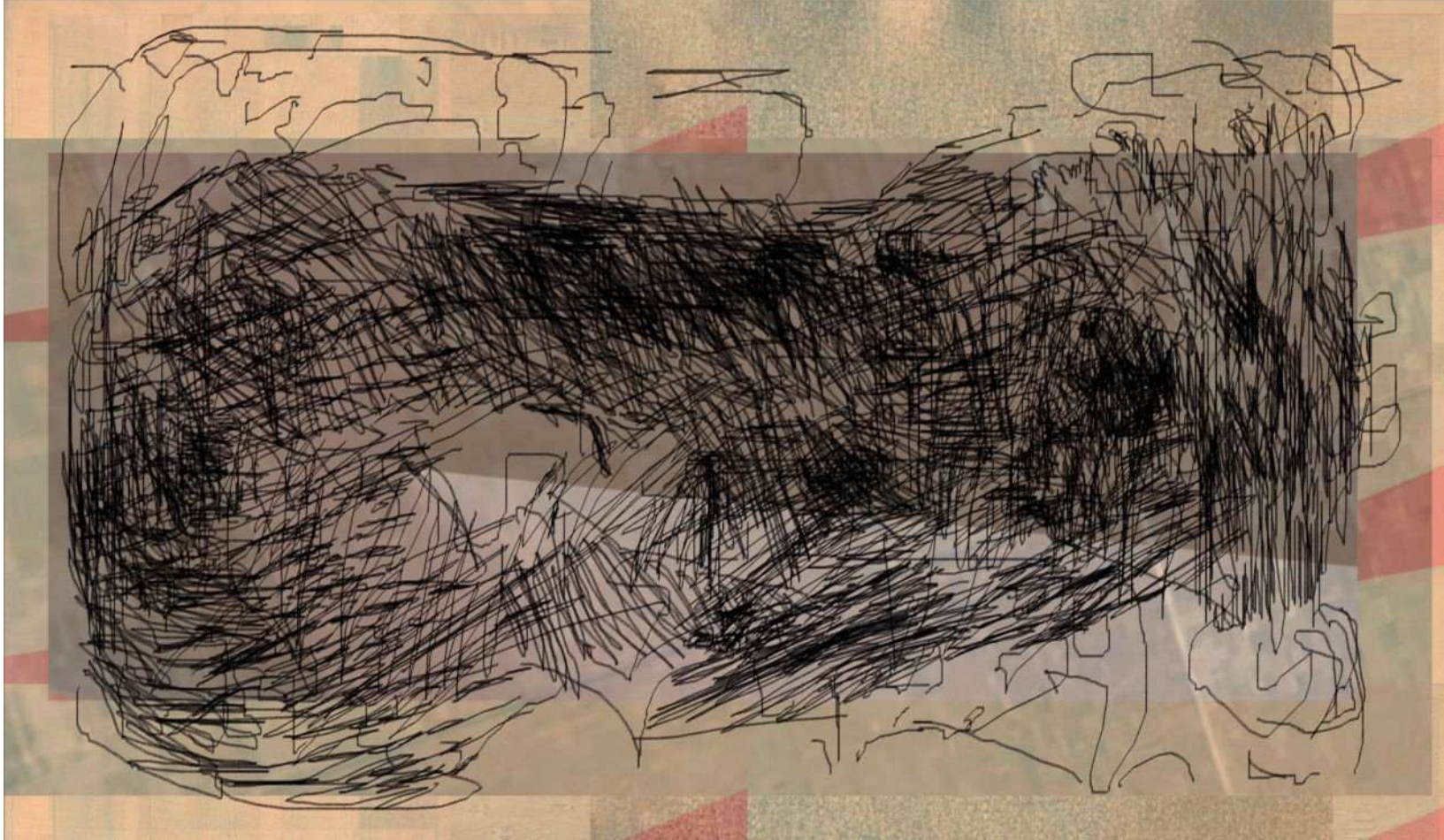




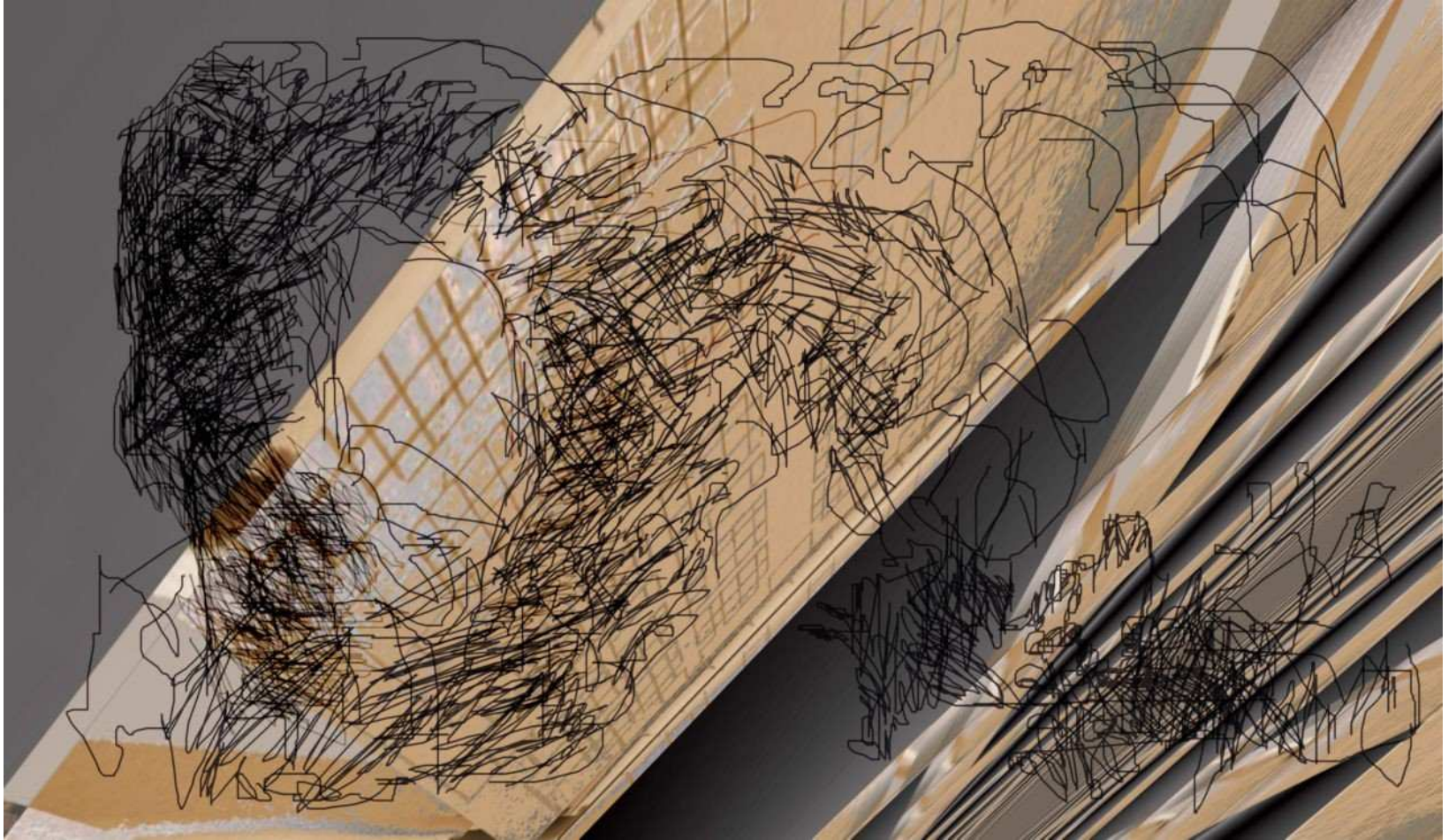






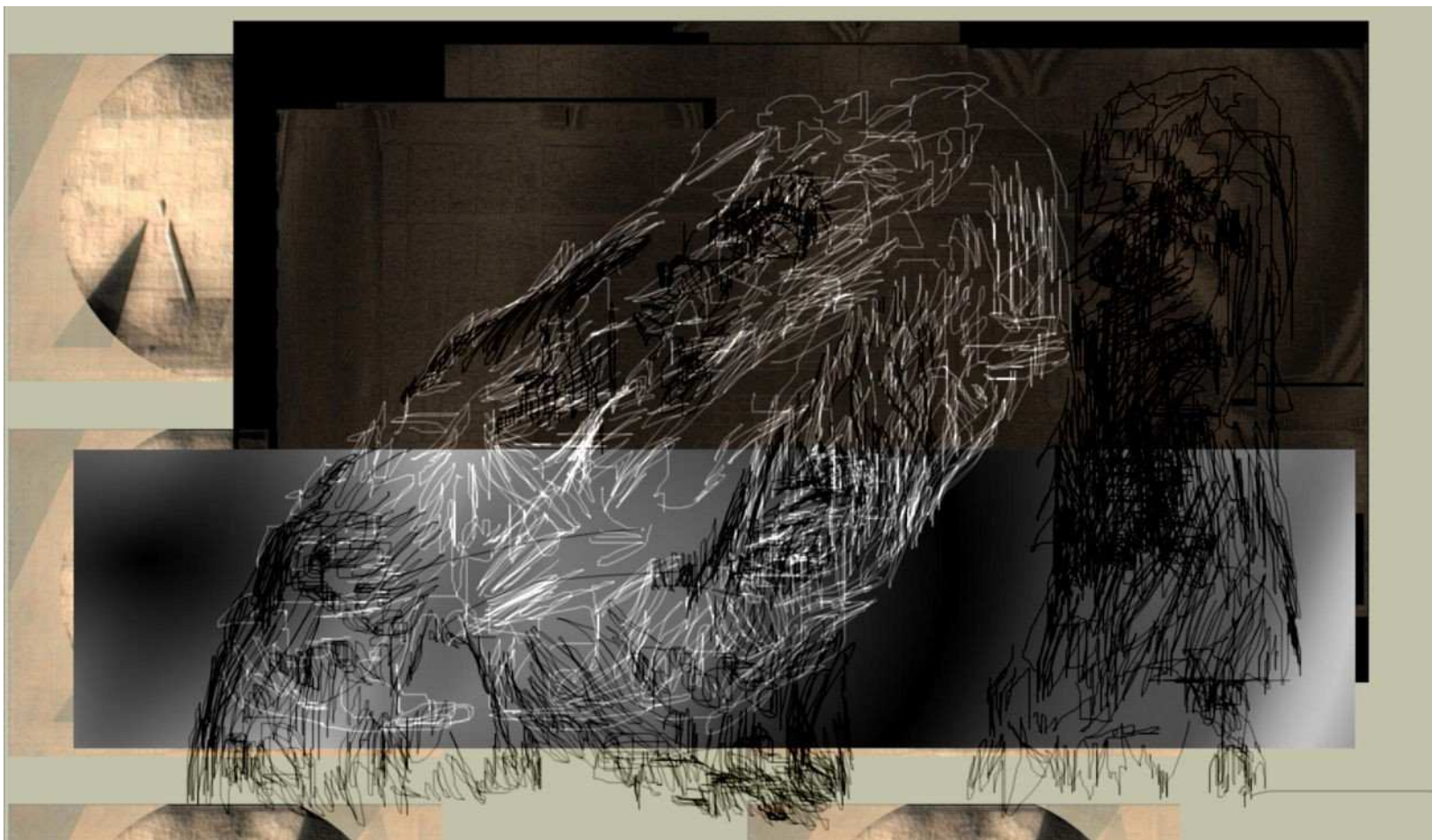




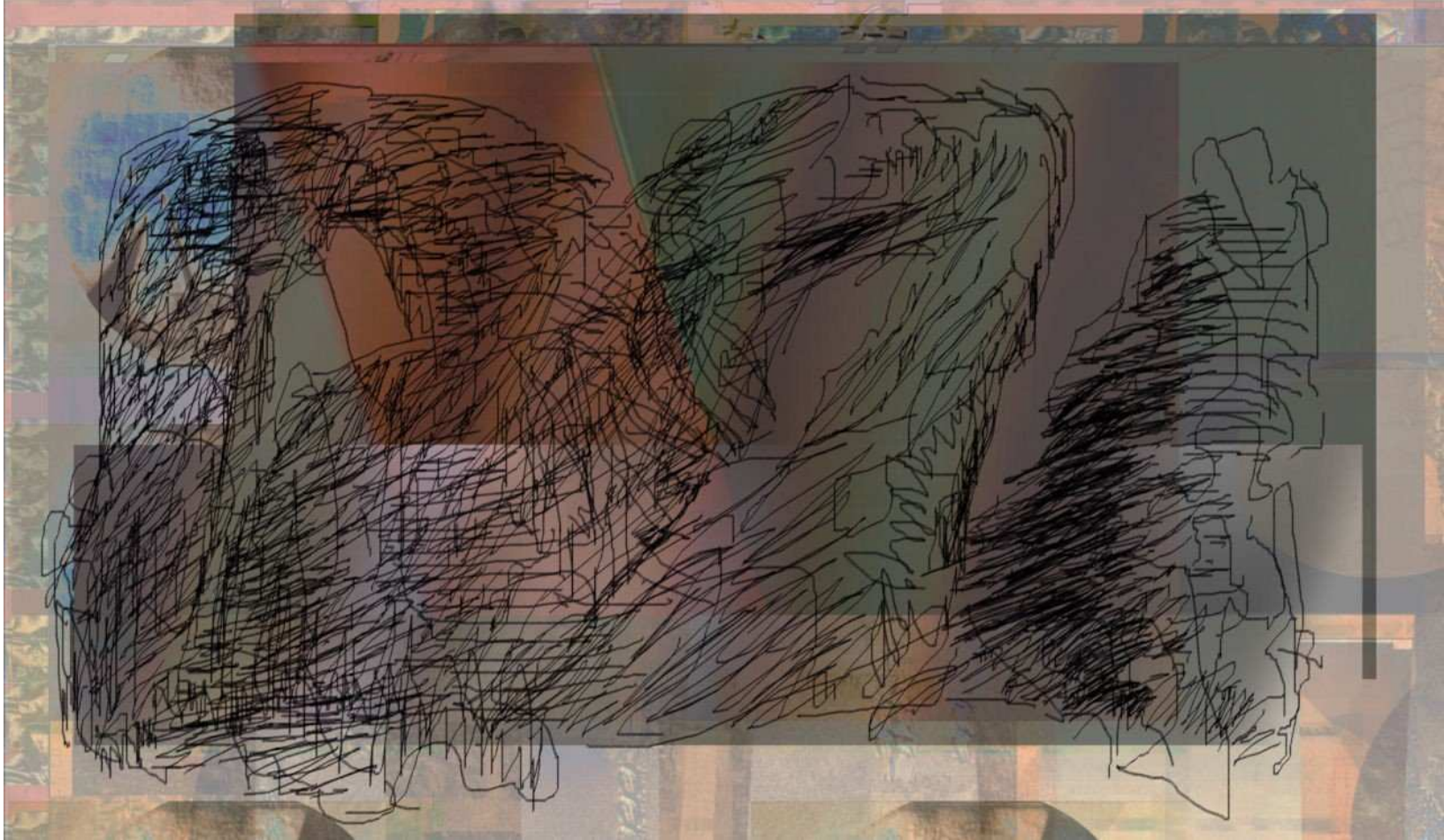










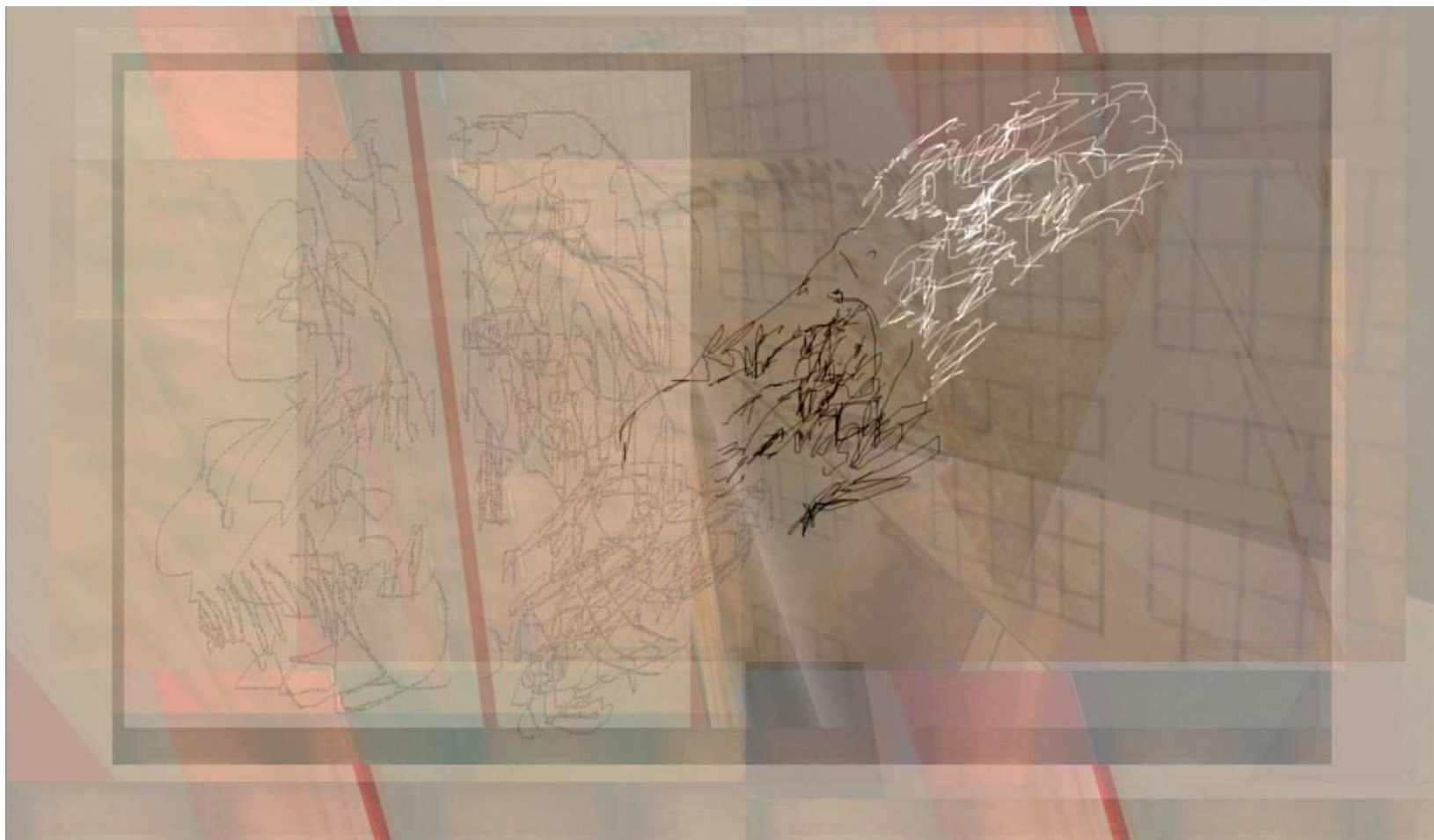


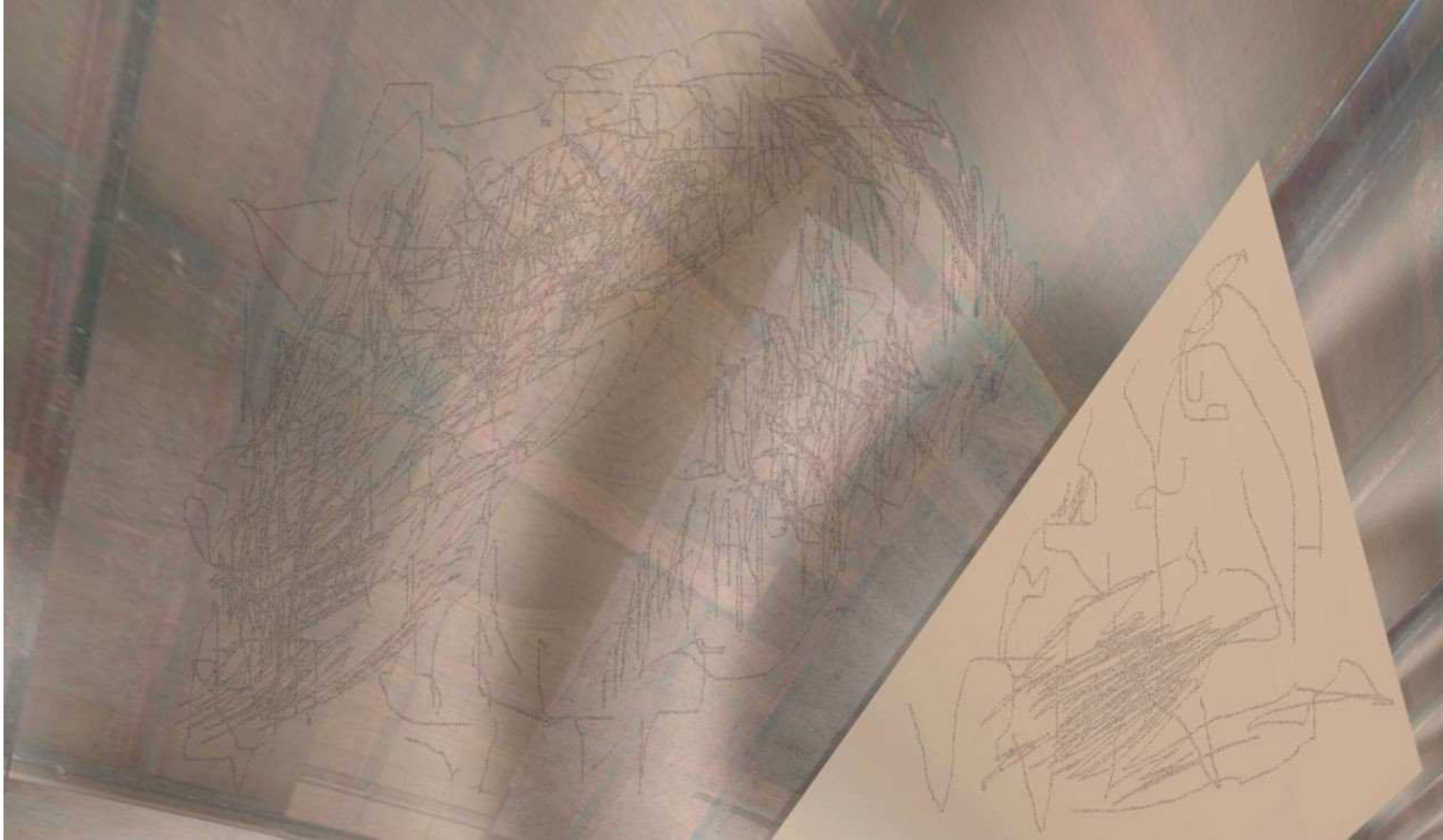






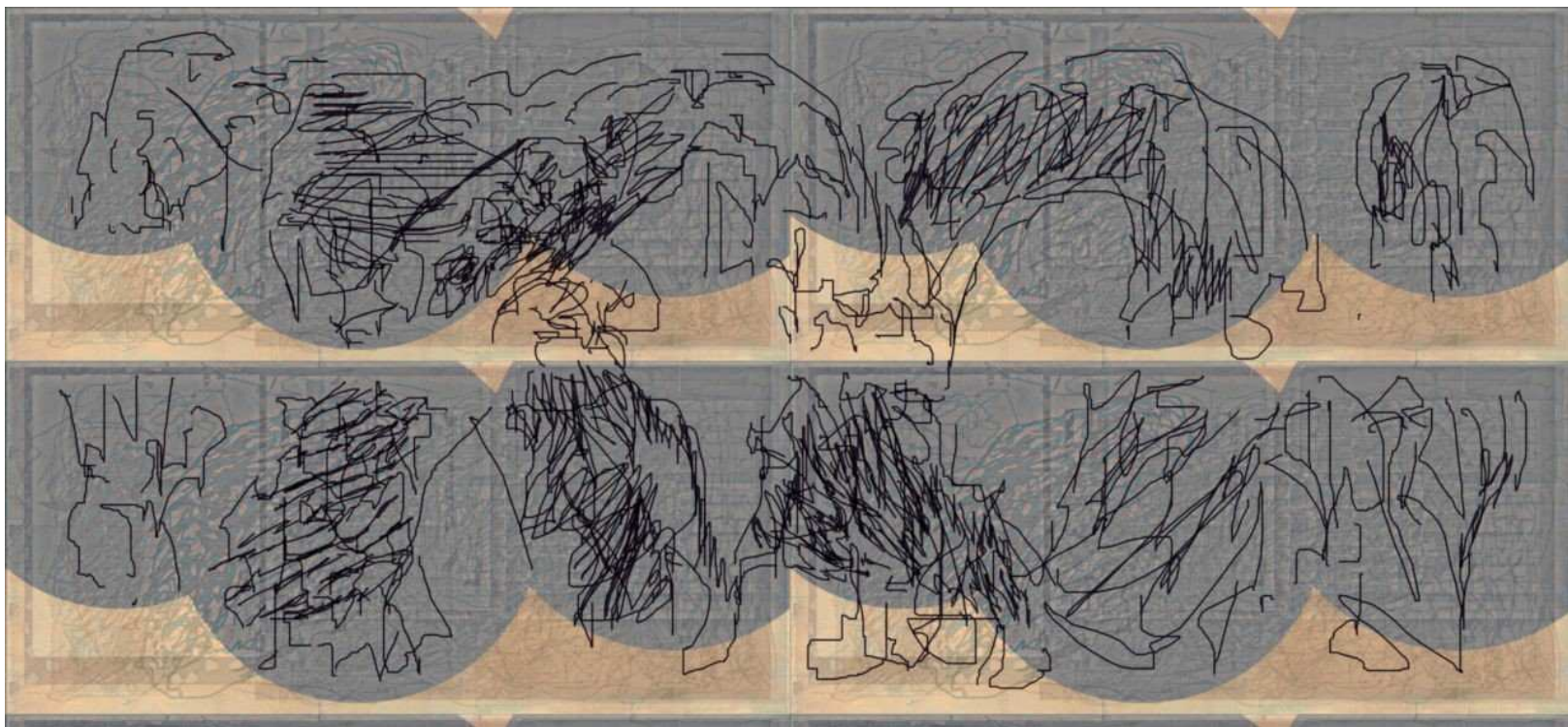




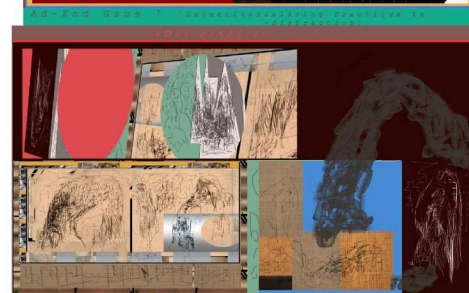
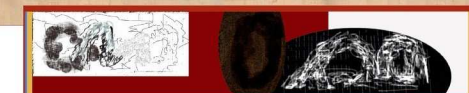
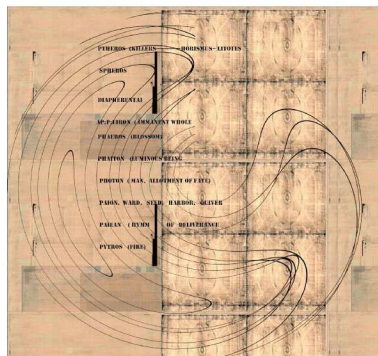
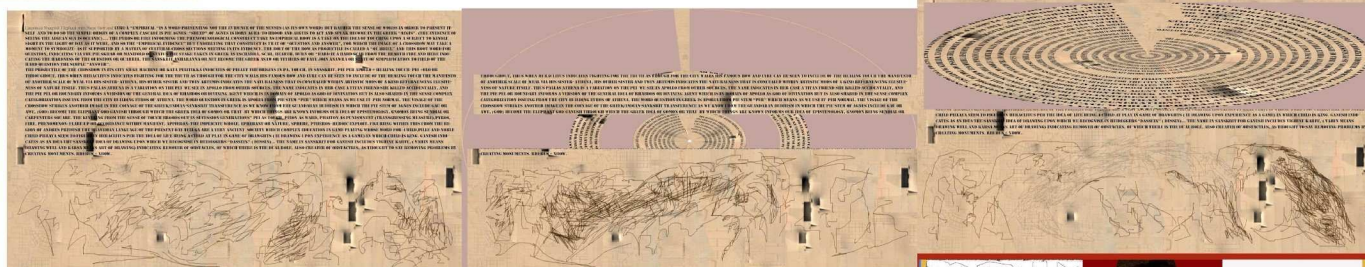
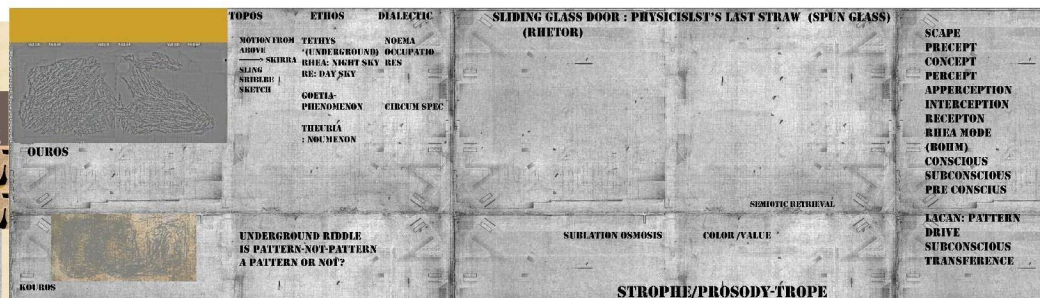
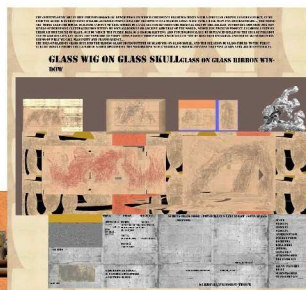












## Notes from the Aurora

Physicist Bohm derives a “Rhea” mode out of Latin levant, to raise to view and so on to relevancy... the rhea as prefix, and rhea as suffix however give the clue to a deeper etymology: because it keys into a moment where the Pie/Sanskrit/ Greek Tableau go partially out of view: Rhea according to a Platonic tradition is held to its suffix and means discharge, another view is that from , for example the Sanskrit Rhaga –Rhea is also from the PIE reg order, or color a confluence of PIE Aur of Wer meaning to lift, raise to view as we see in the outset Bohm provides and the Pie weir or see bears this much out as well but for Rhea, born of Gaia and Ouranos, the paternal line while relating heaven within the Greek lexicon mates at Gaia a term of preDoric ancestry which makes then of Rhea a consideration of Doric , Do in PIE to give, Dos to reciprocate or reverse as in perhaps “mende” (on the one hand..) which we have to follow as it were by the lights of the dark, the daughter – Aura we associate as that Mandela color quality of sunrise and set per the 16 century but for the Greeks the term meant current events, (giving scope to Heraclitus relating “fire” to “gold” i.e. currency) , that her reciprocal mate is Orion, archer helps to bring the Sanskrit etymology of piranha or fully drawn bow and anapurhanha- net to relate ri-PIE “straight” with Ouranos, heaven, i.e. Orion is the warder, or straight arrow in relation to the exigencies of fate and the reservoir of experience: experience itself a word fashioned on Pa or touch-pei healing touch, peion-ward to recall in those echoes the draught between the bow and breeze. The key source is the Akkadian (Pie) uru-Anna or “light of heaven”. Therefore Rhea is aptly both prefix and suffix, as prefix it is like a rhitidome, (bark) an enfolding or like a rhomboid or rhapsody or rhyme a manifold in all such sense, while then again the discharge or suffix shows the deterritorialization, the movement away from matter that is part of the movement towards matter which together are form, or hyspsos, that aspirant h belongs to Aurora as meaning breeze, and marking like myrrh or mirth- riven scriven rhea heaven ravelin ravine.



SKER SKETCHBOOK (SKER P.L.E.) = SIFT THROUGH POTENTIALS AND CURRENTS OF A MATERIAL METONYMY OF ACTIVE PRESENCE IN A LIVELY MODE. INTERLOCK.

GOETIA: PHYSICAL COMFORT, THEURIA: MEANING EXTENSIONS

ABHOS (PIE) " MATERIAL QUICKENING SKER: SCOUR:: TENSIN BETWEEN INNER AND OUTER SCALE

WARD: GREEK P:EION: TOUCH UPON, APPEIRON: IMPLICATE WHOLE PIE AGHTIS: SHEEP, AGHTIS- SPEECH ACT

LEXIS/ HYPPOS ( STYLE, AND ELEVATED STYLE)

SANSKRIT DRAWING TERMS: SEMIOTIC RECOVERY ( LERCHA -DRAW, (LUCK- A LOT)....AMARHANA- DRAW INFERENCE

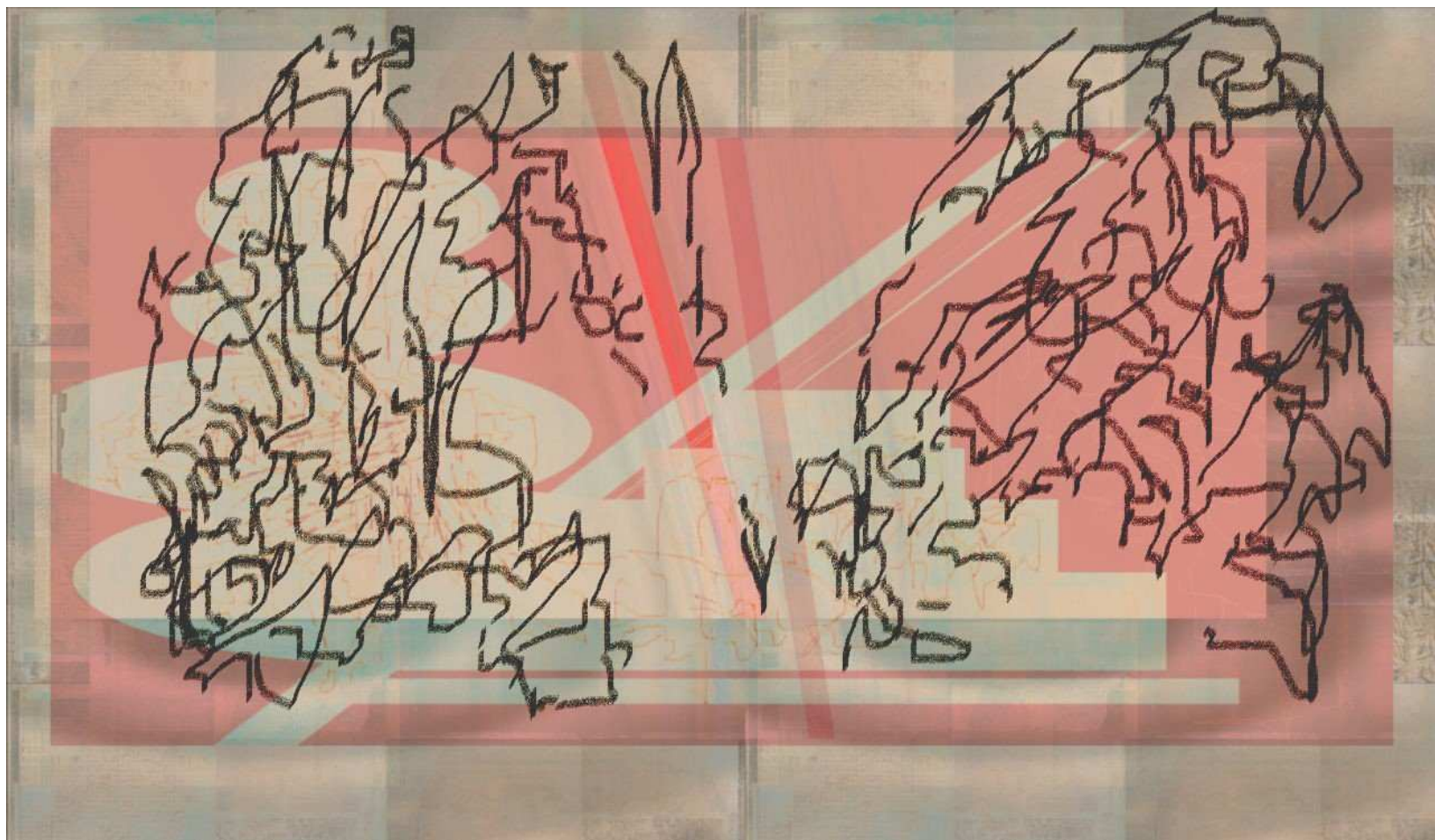
H SOUDN OF SANSKRIT DRAWING TERMS TAKEN AS SILENT H OF GEEK IE RHETORIC

ABRACIARI- LATIN- APPROACH, APPEIRON , GREEK, IMPLICATE WHOLE BOTH= TO TOUCH UPON...



: DRAWING ON TALKING POINTS...

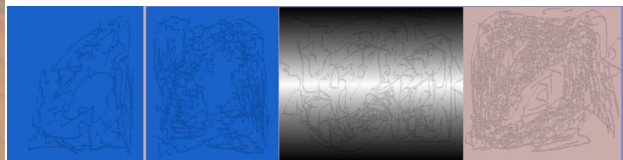
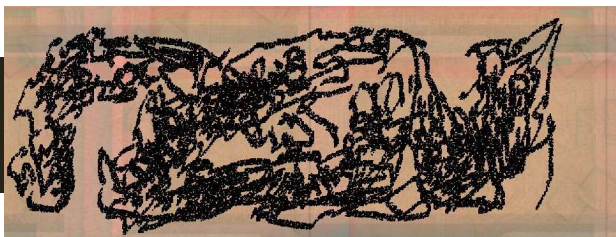
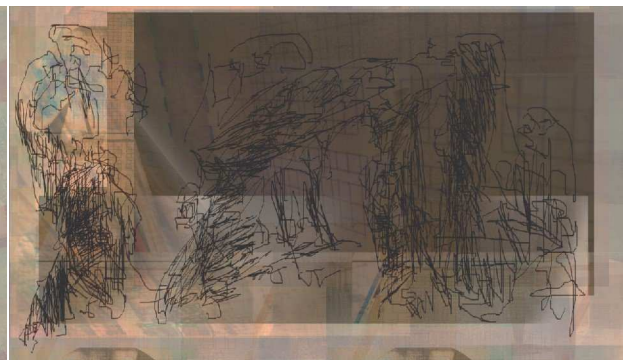
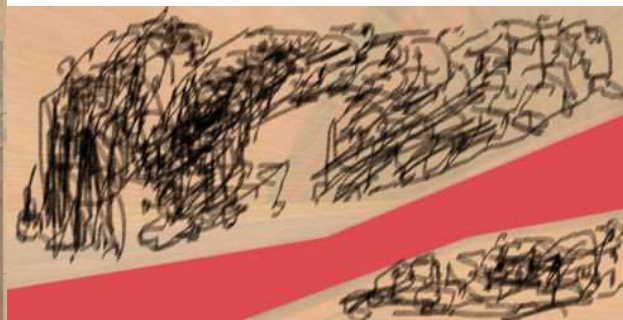
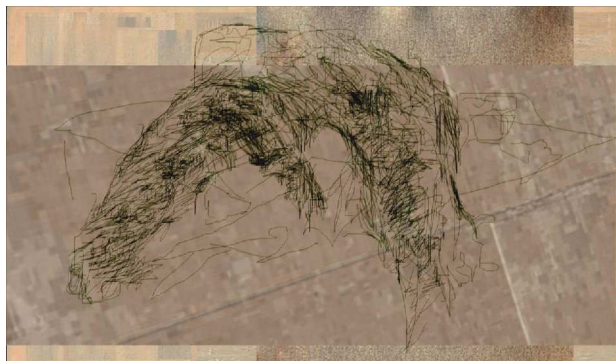






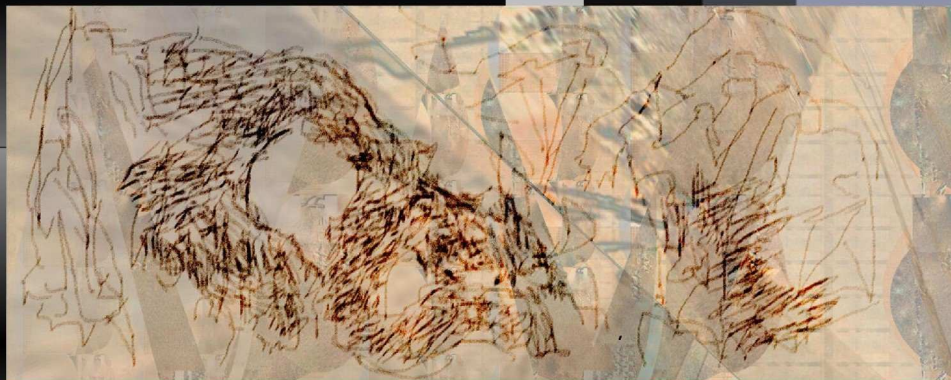
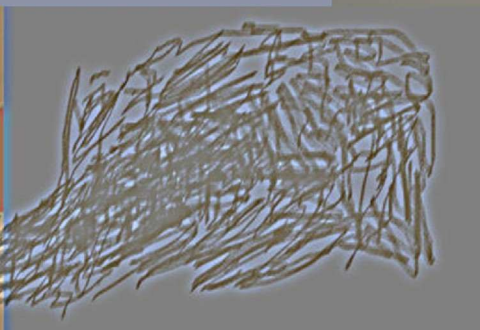
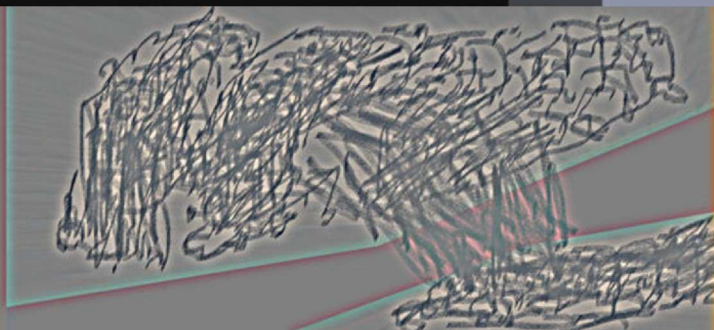












*KLEIN GNOMON PURELAND WARD*





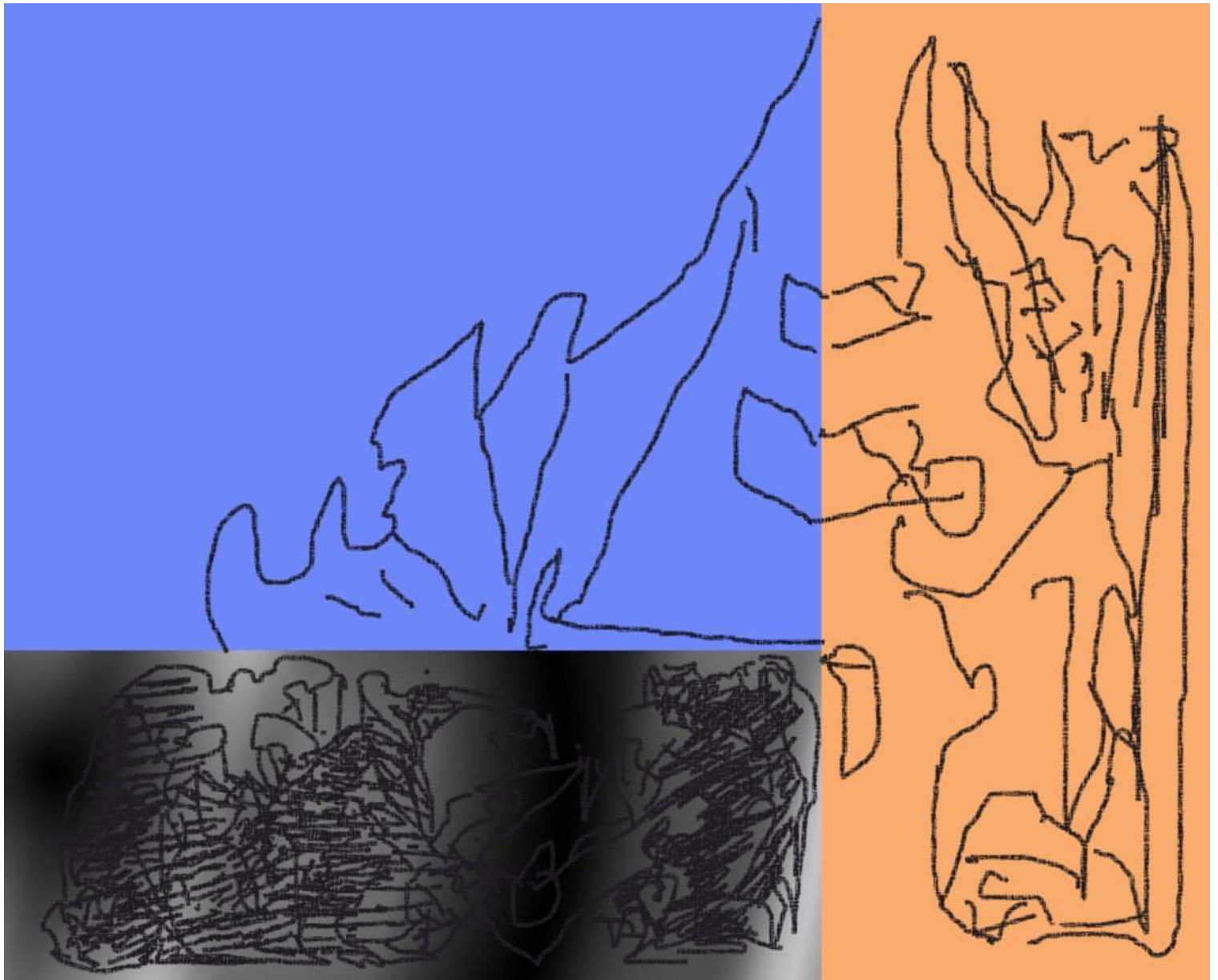
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3 germ languages as they branch out visually: Proto Indo European, Sanskrit and Greek, each built on the other, "Sker" of PIE informs my title :Sker Sketchbook and the word means towards a range of creative pitch. Drawing itself in these languages has the meaning of that pitch as the essence of that syntax which effects the state of "drawing upon" a subject to create it.